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Guy McCoy

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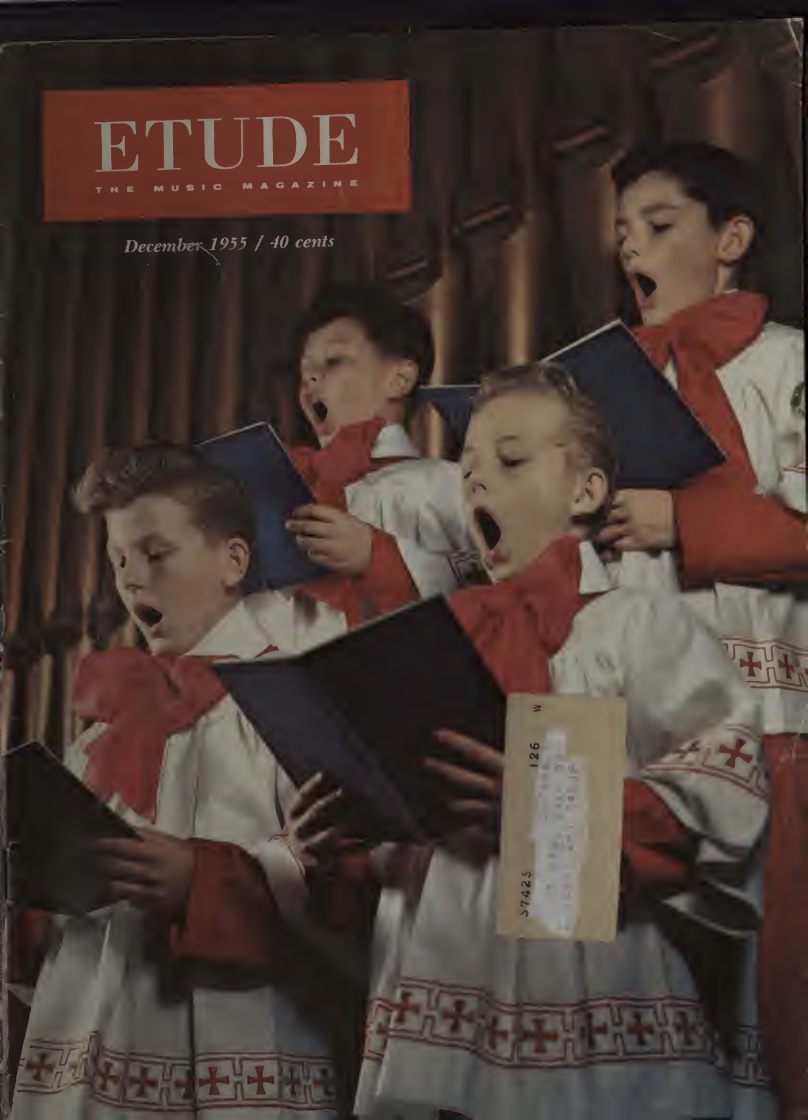

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ETUDE

THE MUSIC MAGAZINE

December 1955
Vol. 73 No. 12

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THE BOOKSHELF

BY DALE ANDERSON

The Oxford Companion to Music
by Percy A. Scholes

The ninth edition of the "Oxford Companion to Music" by Dr Percy A. Scholes, completely revised and reset is not so formidable in size that it may not be used as a desk compendium There are 1,195 double column pages (in 8 pt. type), 1,000 well chosen illustrations, and many diagrams and notation examples, concluding with a Pronouncing Glossary of 7,000 names and terms
Oxford University Press $19.00

Dictionary of Music
Compiled by Eric Blom

This is a comprehensive 687 page 'desk' dictionary with 10,000 separate entries by the English musicologist and editor, Eric Blom The author's objective was to "reach" primarily those with no formal music training and who may not be able to read musical notation The viewpoint of the compiler is essentially British The type is six-point.
E P Dutton & Co., Inc. $4.50

Your Tape Recorder
by Robert and Mary Marshall

The amazing development of a large section of the public deeply interested in tape recorders is one of the significant signs of progress in sound reproduction Together with the founder of ETUDE, the writer visited (about 1913) an exhibit in a large hotel where an inventor, trying to secure capital, presented this instrument in primitive form One part of the demonstration was a magnetic recording of a telephone conversation with his wife located in the suburbs When this was reproduced the writer was startled by the verity of the voices which was superior to that of any reproducing instrument of the period

Now, after more than 40 years, there are tens of thousands of these tape recording machines in daily use and armies of enthusiasts There are now some eighty corporations manufacturing tape recorders, to say nothing of a vast number of fans who will welcome this 278 page compe[n]dium of what most owners want to k[now] about this instrument
Greenberg Publisher $4.[95]

The Key to Listening
by Beulah Bennett Hicks

The educational value of this outline of the high spots in the music ancients and modern most used in schools today is so obviously the work of a practical up-to-date teacher that further comment is hardly necessary It supplies in brief the descriptive collateral interest so important to certain types of students. The subjects covered are the Folk Music of Various Lands the Music of the North American Indian American Composers, Contemporary American Music Opera in America Operetta Symphony Orchestra in America Public School Music Music and the Dance Form and Design Program Music Symphonic Poem, The Ballet and Music, Impressionism Art Song, Opera and many other subjects. The author has found out from practical experience those certain types of information which the average student requires and has filled that need
F. C. Braun Co. $2.00

Basic Music for Classroom Teachers
by Nye and Bergethon

The authors have given us a unique and practical guide to enable the teacher who aspires to teach music in the first grades of public schools to learn the basic elements just as he expects the pupil to take in the information The structure of the book is accomplished with few words but a very direct presentation of essential materials accompanied by a profusion of songs of the most appropriate type These songs make the book an almost indispensable guide for the teacher

Appendix "D" gives a list of the contents of widely used elementary songs in standard Public School series published by other publishers ("A Singing School"—C. C. Birchard "New Music Horizons"—Silver Burdett and Company "Our Singing World"—Gran and Company "The American Singer"—American Book Co.) These lists should be invaluable in Elementary Public School Music Supervision (Paper Bound)
Prentice-Hall, Inc $3.50

BOOK REVIEWS

(Continued from Page 5)

Verdi, The Man and His Music
by Carlo Gatti

Gatti's "Verdi" is no ordinary biography It is so well articulated and so full of unique and careful documentation that it would be difficult to excel It reveals many new phases of the composer's life. Verdi never posed as a great Maestro largely because he was so busily engaged that he seemed to think little of his own achievements. Gatti's 353 page book represents long and laborious research and is voluminously documented The author has built up a portrait of Verdi's personality activity and achievements which brings out the great genius the resistance, the endless labors the struggle to overcome obstacles which can not be conveyed in any other way There is much new and unexpected information in this new book For instance few people know that Verdi was an excellent pianist, and played at concerts. Verdi all his life was an able business man as his carefully prepared Will indicates Gatti paints Verdi as an unusually frank person, unpretentious man of affairs—the kind of a person you would like to know

His operas from "Oberto, Conte di San Bonifacio" (1839) to "Falstaff" (1893) were not all equally fine but his percentage of success is very high The book is a must for any good musical library
G P Putnam's Sons $5.75

Music: Now and Then
by Ashley Pettis

A very thoughtful book of reflections upon our musical heritage from the Bible, presented in an unusual manner. As the author announces, "One of the most intriguing aspects of Biblical history is that many of God's gifts have not been recorded until they were developed to a high degree of usefulness in man This is particularly true of Music." Starting with Jubal "the father of them that play upon harp and the organ" and ending with that majestic verse from the one hundred and fifteth Psalm, the *Laudate Dominum in Sanctus*, this little work brings out many facts of curious interest from both Testaments The Jewish people consistently and persistently looked upon music as food for the soul and made it a part of the daily life in their moments of joy exaltation and praise as well as sorrow

Mr Pettis' book is an excellent source of information for musicians musicologists and choir directors looking for information upon which to base an interesting talk upon this subject before appropriate audiences.
Coleman Ross $3.75

Musical Oddities

By NICOLAS SLONIMSKY

LISZT OPPOSED all idea of failure, not only in himself but in others as well. Once he attended a musical evening at which a young composer played a freshly finished work. The manuscript was so badly written that the composer had to stop, explaining that he could not read his own music. Liszt volunteered to play it for him. 'But how?" asked the composer; "I can't make out the notes myself." "I can," replied Liszt, and sat at the piano. Following the outline of the melody, he reconstructed the harmonies which were illegible, and was rewarded with applause after he finished. There were also many compliments for the composer, who had no courage to declare that Liszt recreated his music with much more inspiration than in the actual notes that served him as a starting point.

Liszt's fame as a fascinating conversationalist was great. He charmed everyone at a party at Count d'Orsay's in Paris, and as he was leaving the host shook his hand and said with emotion "What a pity you had to become a musician!"

Liszt combined courage with a spirit of showmanship. On his way to a concert at Stafford House in London, where he was to play a four-hand fantasy on the opera 'Norma," with Weber's pupil, Benedict, he was thrown out of his carriage and sprained his right hand. Nothing daunted he put his injured hand in a decorative black sling and played his part with the left hand alone. Needless to say he was awarded with stormy applause for his feat.

A prophetic note was published in the 'Musical Times" in 1878. "Sensible people tell us that music stops on the 20th century will be very much as they are now, and some musical oddity will add 'With all your science and your telephones, can you give us another Beethoven or another Mendelssohn?"

In the death scene in Aida, Rhadames expires on a high B flat. While rehearsing the scene, a tenor found himself short of breath and muffed the final phrase "Imbecile!" shouted Leopoldo Mugnone who conducted. "Always take a deep breath before you die!"

•

THE RUSSIAN prima donna, Lydie Lipkovska (1884-1955) was so successful during her American tour in 1909 that she inspired the chef of the Lenox Hotel in Boston to name several dishes on the menu after her. There was chicken a la Lipkovska, a cup Lydia, and a soufflé de fraises à la Lipkovska. The strawberry preparation was marked $2.00 on the menu. Lipkovska protested against this exploitation at her fame, and instituted proceedings against the Lenox Hotel Company to show cause why her name should not be removed from the strawberry soufflé. The case was tried in March, 1910, in the Superior Court of Boston. "Did you taste that chicken a la Lipkovska yourself?" asked the attorney for the defense. "Jamais, jamais!" exclaimed the opera star. The defense then introduced the culprit, Nicola Sabatini, the chef who created the Lipkovska dishes. In his best English, harmoniously seasoned with extra vowels at the end of each word, Sabatini gave a full account of his culinary creations, but failed to move the judge, who ruled in favor of the defendant. Just as unauthorized use of a picture in a commercial advertisement is illegal, the judge declared, so as the use of one's name by a chef de cuisine in his dishes. The soufflé lost its adornment, and presumably was marked down from the original price of $2.00.

world of music

The St. Louis Institute of Music is featuring this year an unusual course of instruction in the *Viole d'Amour*. Jerome Rosen, who teaches the course, is aware of only one other such course taught by Karl Stumpf at the Vienna Academy of Music. The *Viole d'Amour*, now commonly considered to be an obsolete instrument, is attracting increasing interest among string players, according to Rosen.

Richard Dyer-Bennet will sing folk songs in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art New York, on December 3. The Vienna Choir Boys will be heard there in a Christmas program on December 30.

The Juilliard String Quartet returns from Europe this month, having played over sixty concerts in ten countries. Critical reception of the Quartet has been quite favorable and violist Ralph Hillyer wrote in part "We met David Oistrakh who predicted a great success for us if we came to the Soviet Union."

ASCAP has issued a complete compilation of contemporary concert and symphonic recorded music to all radio and television stations. The 47 page guide contains writer and publisher information indexed for reference, with listings of the best available recordings.

The Boston Symphony, Charles Munch and the Koussevitsky Music Foundation in the Library of Congress have jointly commissioned fifteen new works by the following composers: B Britten, H Dutilleux, J Ibert, D Milhaud, G von Einem, C Petrassi, R Villa Lobos, S Barber, L Bernstein, A Copland, H Hanson, B Martinu, W Piston, W

(*Continued on Page 91*)

(Continued from Page 6)

As Lipkovska set out on her second American tour in 1910, her Russian husband had refused to let her have a passport. In old Russia, wives could travel only with passports made in the name of their husbands and Lipkovska was helpless. Then she remembered that every Russian had the right to petition the Tsar for redress of grievances. She requested an audience with the Emperor Nicholas II, and sang for him. He was well pleased and granted a diamond-studded decoration on her dress. When she told him of her trouble, the Emperor promised to help. Soon an order came from the Imperial government for a separate passport for her and she sailed for America, leaving her husband to rue his fate. In her interviews with the American press, she expressed her admiration for all aspects of American life except cooking. "I cannot understand," she warbled, "how Americans can be so successful in business and eat food that would gave indigestion to a polar bear." She brought with her a Russian chef who knew her tastes and prepared her food according to the best traditions of old Russia.

Like so many artists, Lydia Lipkovska refused to grow old, and fought the oncoming age by withholding information of her true birthday. She lived in her native Bessarabia shortly before World War II. In 1941 she was invited to sing opera in Odessa, Russia, which was at that time occupied by the Rumanian Army, the Russian public welcomed her as a reminder of the Golden Age of Russian opera. When her voice could no longer sustain the necessary strength in opera, she turned to drama, for her first dramatic role she selected the part of Psyche, a peasant girl, in the service of a rich landlord of 18th century Russia. She sang folksongs in Russian and in French in that role which was her last in the theater. After the war she went to Beirut, Lebanon, as a teacher at a local music school. In her last years she was helped by charitable organizations. She wrote her memoirs, which remained in manuscript. What happened to that manuscript, no one seems to know.

WORLD OF MUSIC

(Continued from Page 7)

Schumann and R. Strauss. The manuscript scores will be deposited permanently in the Library of Congress.

Carlo Giulini, youngest conductor on the regular roster of La Scala, Milan, made his American début as guest conductor of the Chicago Symphony on November 3 and 4.

The Roger Wagner Chorale will tour the country beginning in March 1956, including an appearance at Carnegie Hall on March 18. Major highlights of the tour will be Boston Philadelphia, New York City, Chicago, St. Louis, Kansas City, San Francisco and Seattle.

The Pennsylvania Academy of Fine Arts is sponsoring four chamber concerts and one lieder recital in Philadelphia this season including a concert of original works for four hands at one piano, played by Eleanor and Vladimir Sokoloff.

The Metropolitan Opera board of directors have decided to sponsor a new opera house in the vicinity of Lincoln Square, New York City. Two-thirds of the funds needed to build a new theatre have already been raised. Expenses include an estimated $940,000 for purchasing the new site and another $500,000 for demolishing the present opera house which was built in 1883.

Olin Downes, late music critic of the New York Times, was saluted in a memorial tribute by the New York Philharmonic Symphony on October 27-28, when Dimitri Mitropoulos dedicated the Funeral Music from *Die Gotterdammerung* to his memory.

Elinor Dickey has been announced the winner of the annual $1,000 Marian Anderson scholarship award. A senior at Boston University Dickey has studied with **Roland Hayes**, and received commendation from Leopold Stokowski who directed the Boston University Chorus in Carl Orff's *Carmina Burana* last fall.

(Continued on Page 46)

THE COVER THIS MONTH

The beautifully colored photograph used on the cover of the Christmas issue of ETUDE the work of Armstrong Roberts, shows a portion of the organ and choir loft of The Incarnation Church of Our Lord in Philadelphia. The boys shown are former members of the choir.

I heard the bells!

An absorbing story of the ancient art of handbell ringing and the many groups devoting their efforts to this form of music making.

by Elliot Hempstead

THE ANCIENT ART of handbell ringing is receiving widespread attention in the United States as a medium of musical expression and as an absorbing activity for young people in churches, schools and other organizations and independent groups.

On Christmas Eve carols are rung by small groups in about one hundred towns in New England and elsewhere, stimulating the spirit of Christmas among neighbors, churches, at hospitals and on school programs.

One of the first of these American groups, organized at the home of Mrs. Arthur A. Shurcliff, of Boston, toured the doorsteps of Beacon Hill in 1923. Dr. Harvey Spencer of Stockbridge, Massachusetts, who first became interested in handbells twenty years ago after hearing them at a children's party, has encouraged the forming of a number of new groups. One of his ringers, Miss Helen Rice, sponsor of amateur chamber music playing, introduced handbells at the Brearley School in New York City. There are prominent groups at Bennington College in Vermont, Pittsfield and Quincy, Massachusetts, at Princeton, New Jersey and Michigan State University.

Interest in English handbell ringing in the United States, leading to its present favor had its beginning around the turn of the century when a band of ringers from England practiced on the bells in the tower of Old North Church, Boston, where the first peal arranged for change ringing in the English manner was rung. The ropes hang into the ringing chamber so that each ringer will face the leader and plainly see the others. Mrs. Shurcliff took a keen interest in the strenuous art, and practiced with the men. There was objection to the noise wherever they found a place to advance the craft and Dr. Arthur H. Nichols, her father, took her to England where she was presented with a set of eight handbells after a demonstration of skill.

Mrs. Shurcliff added to the set from time to time and trained her children as ringers, six of them participating with the pioneering Beacon Hill Ringers. In 1937 the New England Guild of Handbell Ringers was formed at her home. The American Guild of English Handbell Ringers, the largest was also formed at her home in 1954. A summer festival attended by members, both as individuals and groups from all parts of the country, has already been established as an annual activity, at Castle Hill, Ipswich, Mass.

Isolated sets of handbells of the so-called Swiss type have been known in this country from about 1850. Said to be of Irish origin they were featured by P. T. Barnum in a traveling show. Where the Swiss ringer shakes his bell to produce an effect like the xylophone the English bells are held to let the clapper strike once for each tone to produce the carillon or tower bell effect. Another difference in the English type bells is the control of the clapper by two pieces of leather under the crown pressed together as a check to its action.

As with a bell hung in a tower, the clapper moves across the inside in only two directions. Held with the mouth upward the tone is circulated freely as from a swinging bell. Clappers of the larger bells are covered with felt.

Mrs. Doris (*Continued on Page 40*)

Glee Club of New York Central in typical Christmas Concert. Inset below shows Mrs. Mary Lee Read playing for carol singing

Christmas concerts AT GRAND CENTRAL

by Alfred K. Allan

Travelers by the thousands each year thrill to the Christmas music in New York's Grand Central Station.

THE STOCKY, grave-faced man pushed his way through the Christmas holiday crowd jamming New York's massive Grand Central Station. He might have been just another commuter on his way home to spend a joyous holiday with his family. But he wasn't—his destination was death. In plain sight was the entrance to the subway that would transport him to the Brooklyn Bridge and suicide in the frigid waters below.

As though by divine guidance, the man suddenly looked upward to the terminal mezzanine. His eyes fixed on a shimmering organ behind which sat a smiling, grey-haired woman. The woman's fingers danced across the organ's keys and the music of a sacred hymn drifted down to the hurrying throng below. The man recalled the times he had heard the hymn before. It was his mother's favorite hymn—she always hummed it whenever she was seeking comfort and peace of mind during times of great trouble. The beautiful organ music magically lifted the man's spirits. He rushed out of the terminal and made his way briskly to a Water Street mission where he prayed to God for help.

The man convinced himself that suicide wasn't the way, that he must face his problems with faith and courage. A short while later the man was reunited with his family and, to complete his reaffirmation of faith, he became a rescue mission worker.

The woman at the organ was genial, bright-faced Mrs. Mary Lee Read. Inspiring incidents like this one have become commonplace to Mrs. Read ever since 1921, when she established the first railroad terminal Christmas concert program in the country. The idea has since spread until now some forty railroad terminals over the nation sponsor similar projects. When asked why she began this arduous but spiritually rewarding work, Mrs. Read replies resolutely, 'God gave me the idea!'

It was a cold, rainy night toward the end of 1921. Mrs. Read, a professional musician and graduate of the Pittsburgh Music Institute, was traveling by train, with her young daughter, enroute from Denver to New York. Near Pittsburgh, a telegram addressed to her overtook the train. It advised her that her mother was not expected to live, she should return at once.

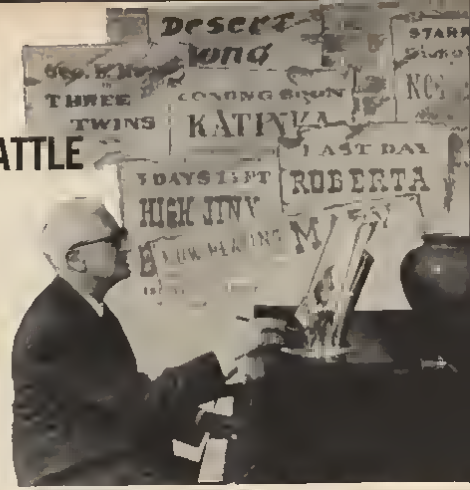
There was a two-hour wait at Pittsburgh for a train back to Denver. Mrs. Read sat distraughtly in a waiting-room bench, her daughter huddled beside her. The silence was gloomy and deserted. "What a harbor for heartaches a railroad station can be," she reflected solemnly to herself. "Surely there must be some way to ease the loneliness of travelers."

A young boy, whistling gayly, passed by her bench. 'That's it!" the answer flashed into her mind. "Stations need music."

A few days later she visited the Denver, Colorado, stationmaster's office. She hardly stopped to catch her breath as she excitedly outlined her idea to him. "I could play the organ for them, or the psalms or even the harp."

"You shall!" the station master promised without hesitation. That Christmas Mrs. Read gave the first railroad station organ concert. The opening program of classical and sacred music was presented as a tribute to her late mother. Each Christmas thereafter the programs were repeated. Thousands of local folk flocked to the terminal to listen or to sing along with Mrs. Read's heart-healing music. The railroad inaugurated special holiday excursion trips from all parts of Colorado and neighboring states for thousands of music-lovers who wished to hear Mrs. Read play.

In 1928, a second tragedy entered Mrs. Read's life. This was the sudden death of her beloved husband. Shortly after her husband's passing (*Continued on Page* 99)



it shouldn't be a BATTLE

as regards the story and score of a musical play, "the two elements must complement each other."

from an interview with **OTTO HARBACH** as told to **ROSE HEYLBUT**

Otto Harbach at work on a new operetta

DURING THE PAST few years, the American musical comedy has developed what is called a new form. This shows itself in a more credible and better integrated blending of story and music. The new productions (take Rodgers' and Hammerstein's "South Pacific," for example) flow from logical motivation: their vocal numbers have a reason for being, their plots are believable, and their characters behave like people in real life, without interruption by low comedy gags and the artificial interpolation of melodies at moments when rational human beings would hardly lift their voices in song. These characteristics mark a welcome departure from the stereotyped musicals. But they are not new. Actually, the modern American musical began forty-odd years ago, when Otto Harbach came out of the West to give Broadway some amazing ideas on dramatic values.

Now in his eighty-second year the grand old man of American operetta has contributed the books and lyrics to well over a score of outstanding hit shows. To name but a few, his musical plays include *Three Twins, Mme. Sherry, The Firefly, High Jinks, Katinka, Mary, Kid Boots; No, No, Nanette, Rosemarie, Sunny; The Desert Song, The Cat and The Fiddle,* and *Roberta.* Each of these brought definite advances in credibility and integration, and Mr. Harbach tells you the going wasn't always easy.

Otto Harbach neither looks nor behaves like an octogenarian. Tall, straight, and wiry, he gives off the kind of energy that leaps across footlights. You ask him questions he could not possibly anticipate, and his answers as though he were reading from notes. When he talks of musical comedy—which is often—his brown eyes flash, and his resonant baritone comes out in a boom. His New York home, high over Central Park, is filled with mementoes of the days when each new season launched a new Harbach hit, and when producers vied with each other to get Harbach to cure the ills of less-than hits. Mr. Harbach's favorite souvenirs deal with his leadership of The American Society of Composers, Authors and Publishers (ASCAP), of which he was President during a critical period of its existence, and which his guidance helped to place on a firm footing.

Mr. Harbach tells you that the history of the musical—"largely the history of hits"—goes back to the origins of opera, when to songs and cantatas there was added the setting of whole plays. These old plays, written in the style of their times, contained many soliloquies which lent themselves naturally to arias. Between such moments of major emotional impact there was just talk or *recitativo.* In time, these transitions became boring. To get around the interpolation of talk into music, the writers of the day tried plays in dialogue interspersed with music. This, too, had its drawbacks since it is difficult to find performers capable of giving equal pleasure by singing and by speaking, and, as there are fewer great singers than actors, music got the upper hand. Musical plays gradually stressed singing needs, and the book of the play took on secondary importance. Mr. Harbach remembers the days when a hit was credited to a good score, and a flop to a bad book, when plot was thought of as something for the low comedians to kick around.

Growing tired of seeing their books mutilated for the needs of singing playwrights gradually confined themselves to satire or fantasy where musical interruptions did no harm, or to meaningless stories that could be patched together for the sake of the

music. The result was the type of musical where a couple engaged in conversation would suddenly—but for no reason burst into song and dance the song by dancing and in a glow of spotlight, sing and dance not only to each other but to the audience. After this, they might resume the conversation but it didn't exactly matter.

That's why I call musical comedy the history of a battle,' says Mr Harbach. "Rehearsals were often a tug of war between book and music, in which music won. When I began writing plays back in 1906, I had three goals: to put more sense into the book of a musical play, to use no vocal numbers without logical motivation, and to make the introduction of music a natural part of the action. I hoped to free the musical stage from its battle aspects.

"Let's take a case in point. In 1909 I was asked to revise the London production of *Wine, Sherry* for American use. Based on an old farce, the book teemed with the clichés which killed belief in the plot and the characters. In the London production, the opening chorus represented a lot of tradesmen who came to collect money owed them by one of the principal characters—the butcher, the baker, the candlestick maker—bounced on stage and sang out that they wanted their money. Now, that's not true to life, your creditors don't appear in a body to serenade you. I determined to do something about it, and looked around for ways and means. At that time, there happened to be a new craze for aesthetic dancing. I went to a few performances of this, and found the logical opening for my play. I changed the setting to a school for aesthetic dancing, and let the chorus come in as dance students. This made the introduction of music not only acceptable but necessary. As the curtain rose, the chorus sang *Every Little Movement*, which not only stressed dance values but became the theme for the romance as well. It has been said that *Oklahoma!* was the first musical to open cold on a hit song. *Wine, Sherry* did just this forty years earlier. Actually there should be no battle between the story and the score of a musical play. The two elements must complement each other."

Born in Salt Lake City, Mr Harbach attended Galesburg College and Columbia University, beginning his career as a journalist. He never stud

(*Continued on Page 45*)

Soviet Russia's top pianist makes sensational debut in America ★

Emil Gilels rehearses with the Philadelphia Orchestra.

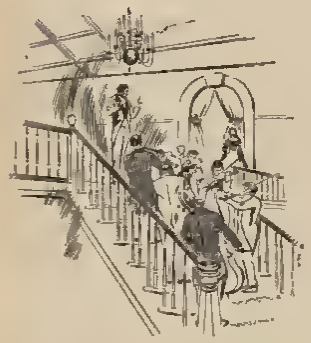
WHEN EMIL GILELS arrived for his American debut with the Philadelphia Orchestra on October 3, we were curious to meet at close range this remote child prodigy who had made his first concert appearance in the mid thirties, at the age of sixteen or seventeen. From the beginning Soviet critics had raved about his phenomenal virtuosity; later, he had made a few scattered but impressive appearances outside Russia, some recordings were available, but they were scarcely a measure of the man's full talent.

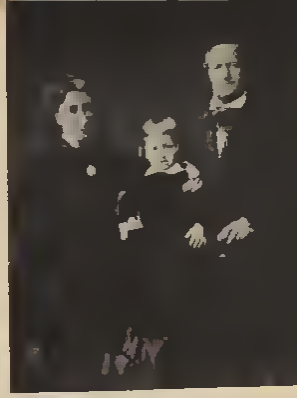
In this respect it is interesting to note what was said about Gilels in an article in ETUDE back in January 1949. Written by Victor I. Seroff, himself a pianist, teacher, writer and authority on Russian music, the article entitled "Musical Fireworks Behind the Iron Curtain" gave a graphic word picture of conditions relating to music as they existed in Soviet Russia at that time. Concerning pianist Gilels, the article said in part:

"At the close of the Congress [International Congress of Musicians in Prague, May 1949] we heard in Prague Emil Gilels, probably the greatest living pianist of today, who came from Soviet Russia to play at the Festival. I remember that four or five years ago one of the most successful pianists in the United States said: 'If Gilels ever comes to the United States we all might as well stop playing.' I learned of him through Artur Rubinstein who heard him years ago during a tour of Russia, when he happened to be in Odessa. 'An old teacher, a nice woman whom I had known, asked me to come to hear her pupils. You can imagine what a treat that usually is, but she was an old friend and I couldn't refuse. It was then that I heard Gilels, a red-haired, freckled little fellow.' Today Gilels is thirty-three. He is far from unattractive. His hair is not flaming red and the freckles have left him, along with his adolescence. He is a fully matured artist who presents every piece with incomparable finish. His velvety touch could be compared only to Joseph Hoffman's best, and he can thunder like Rachmaninoff. Where Horowitz's virtuosity ends, Gilels only begins. He has to be heard to be believed. Except for an appearance, some years before the war at Brussels where he won the first prize at the Pianists' competition, Gilels' concert in Prague marked his European debut.

(*Continued on Page 62*)

"TO COSIMA— WITH LOVE"





The story of the "SIEGFRIED IDYLL"

Richard Wagner's famous Christmas gift to his wife—based on incidents in the composer's life

by Norma Ryland Graves

THE CHIMES of the downstairs clock had scarcely begun sounding on this Christmas Eve, 1870, when Cosima Wagner flung aside her pen and hurriedly rose from the desk. "One, two . . . ten, eleven," she counted, lips tense, "Oh, what is keeping him? Why doesn't he come?"

As she nervously paced the room the swish of her red silk dressing gown was not unlike the cracking of the ice-laden poplars surrounding Triebschen, their home near Lucerne, Switzerland. Momentarily pausing at the front windows she parted the heavy drapes. Below her, under a winter's moon, white-shrouded trees ruminated the lake—some with arms half raised, others standing dejected under ice-heavy loads.

Shuddering apprehensively she hurriedly dropped the curtains again as if seeking reassurance in their encircling warmth. Fear such as hers was no idle conjecture, for in the last few weeks Richard Wagner had become secretive in his movements, evasive in his talk. In view of his well known lack of constancy she viewed his actions with increasing alarm. Had he so quickly forgotten all she gave up to follow him to Triebschen—husband, home, reputation? Was a new face already drawing him away from her?

A slight movement from the cradle of baby Siegfried sent her flying to his side. How much his birth had meant to both of them! In the dawn of that early June morning—little over 18 months ago—Richard had come to her, tears streaming down his cheeks. "You have given me a son, Cosette," he said. "Think what this means to me at 56."

Now—only a short time later—doubts . . . uncertainty. Impulsively picking up the lamp she resolutely stepped to the full length mirror. Holding the light high above her head she carefully studied every detail of her reflection. Daughter of pretty Countess d'Agoult and handsome Franz Liszt, Franziska Cosima Wagner knew she was not pretty. Her sole claim to beauty was her hair. Like a golden cape it glistened heavy over her shoulders, softening her angular features.

Carefully setting down the lamp she re-seated herself at her desk, slowly reading what she had just written to her diary.

December 24, 1870

"We lit the Christmas tree at seven o'clock. First came the Christ-child, glittering and white, followed by the children. Richard helped roll nuts into the room. Then he left with Friedrich and Hans. I stayed until the children had blown out all the candles. This is the first Christmas that I have not given Richard a present, nor he to me. And this as right . . . "

"No, it isn't," she cried. Tomorrow would be her birthday. Christmas . . . with all that they meant to her, yet this strange indifference from Richard. Laying her head on the desk she wept, her iron will completely shattered. For a time only her deep sobs, punctuated by the brittle cracking from without, broke the silence. Then, as calmness once more came to her, she began piecing together recent happenings, seeking to discover in their sequence the clue she so eagerly sought.

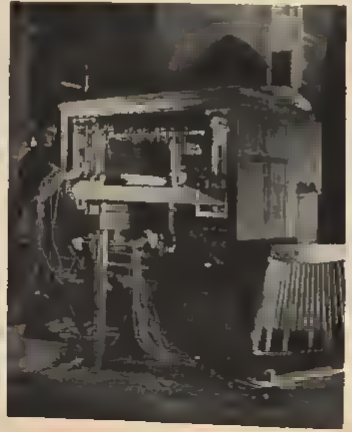
The day had been a busy one. Excited over the approaching holidays the children were difficult to control. Had it not been for ten year-old Daniela and her younger sister Blandine—

(*Continued on Page 44*)

A Great Church *rebuilds its organ*

The striking photograph to the right shows the interior of the First Presbyterian Church of Philadelphia following completion of the rebuilding of its pipe organ. The picture is a composite of five separate shots taken in this way to show the right and left transept organs. The photographs below show various stages in the work of rebuilding. All photographs are the work of Jesse E. Hartman and are presented through the courtesy of the Möller Organ Company, builder of the organ, and Dr. Alexander McCurdy, organist of the First Presbyterian Church.

Here are the organ finishers and tuners in the process of tone regulating the organ. This is the work that must be done to give the pipe organ the refinement in tone that makes it stand apart.



Rear view of raised console. The workman is checking the organ action wires so that the action of the organ proper can be tested. Also shown are two junction boards for wire connections between console and organ.

This photo shows the [illegible] being installed in the [illegible]. These will supply [illegible] the [illegible]

meter and wind regulator mechanism under the organ pressure needed to operate [illegible]

This is the transept organ exposed so that the workmen may put the metal pipes in their proper sequence. Directly below the pipes are air regulators that keep the organ at pressure steady at all times.

The organ finisher works together with Dr. Alexander McCurdy church organist to adjust the final tonal results. This is the last step before the organ is turned over as complete.

the orchestra in the daily life of your school

by Ralph E. Rush

suggestions concerning the various projects for which the school orchestra may properly supply the music program.

DURING five summer workshops held this past season, the question most often asked was, "What suggestions can you give that will help us keep our orchestra working up to full capacity?" Since motivation is a constant problem, especially as it pertains to the better orchestra students, we hope that the following ideas, meant to help students, parents and school officials better understand the functional purposes of their orchestra, may prove of some interest and value to our readers. Whenever it falls within their power, most students and adults will do whatever possible to help their local groups become more useful and valuable organizations to their school and community. The multiple uses that may be employed to give the school orchestra real functional value should be understood by all who have any interest in this organization. Very often increased support can be aroused by calling attention to these devices and plans that have brought successful results in some schools, and thus provided greater motivation because of better service rendered.

In most situations where a busy orchestra is carrying on activities of real value the following general types of performance will be found.

1. *Playing for school assembly programs.* In many schools the regular weekly assembly includes opening ceremonies that call for the assistance of the school orchestra. When this consistent use is made of the orchestra the impression created among all students is that the orchestra is important and has value to the entire school. Such a concept is usually started in the principal's office or created by a strong central committee of students and teachers who believe that the orchestra does contribute in a worthy fashion to the life of the school. An outgrowth of such general use of the orchestra will usually bring about the necessity for one or more special music assemblies each semester where the group will be given a featured spot on the program and the entire school given the opportunity to enjoy its special musical offering. However, only when the orchestra's performance is good will this emphasis be repeated. It is good to know that some schools have enjoyed such a happy situation for many years. In fact, it has become a tradition since it has been the accepted pattern for such a long period that neither student body nor faculty can remember when it originated. Several years ago this writer had the privilege of presenting his high school orchestra to such a high school in Milwaukee, Wisconsin, and the wonderful reception, and the high sense of musical enjoyment and understanding displayed by that high school student body will never be forgotten. It was the pride of the school's principal, faculty and students that they had learned to listen and enjoy music to its fullest in their assembly programs.

2. *Playing for special festival occasions* celebrating Christmas, National Holidays and other such occasions may be classed a little apart from the regular assembly. At such times, both background music to heighten dramatic climaxes and to create special moods, as well as features for special effects, give the orchestra a most important assignment.

3. *Playing at School Plays, Pageants and other performances* that are largely the responsibility of the drama, choral music or speech departments can also prove to be very functional contributions for the orchestra. In such a capacity of assistance the orchestra can also share with other departments and thus gain much favorable public support for the entire school.

4. *Playing for Service Clubs, Church Festivals, Settlement Recitals, P.T.A. Meetings* and similar groups can also provide motivation for orchestra members to make their best preparation for an appearance before their friends. While this type of appearance might be classed (*Continued on Page 46*)

Music in the Church Service

Part One, Its Primary Function

by GEORGE HOWERTON

IT IS to be recognized that in the church service music fills a function which primarily is not actually musical at all. Its principal purpose is one not esthetic but religious, being intended to create in the listener an attitude of worship, to bring him more closely to his God. By some it is regarded as an adornment of the service, by others not an adornment but part of the warp and woof of the liturgy, closely intertwined with the other elements of the service. This does not mean that music is any less important by virtue of its dependence on the other elements but rather that because of these relationships the preparation of church music demands an approach peculiar to this particular area of the art.

There is a nice balance which must be maintained between on the one hand, the maintenance of artistic and esthetic standards and, on the other, the satisfaction of the religious needs of the congregation. The problem is complicated by the wide divergence of musical understanding and taste on the part of the congregation. If all the congregation were of the same background of musical experience and were like-minded as to musical taste, it would be relatively simple for the choirmaster to select his repertoire so that the organic religious needs of the worshippers might be fulfilled and at the same time to proceed in the direction of the cultivation and improvement of taste. However, the body of worshippers may very well include those whose musical training has been extensive, with college and university courses in various areas of music and with experience in performing the masterpieces of the art. If these persons have been so fortunate as to have been members of some of the country's better collegiate choral groups, they will have sung under the batons of the world's greatest conductors and have participated in performances of a highly professional nature. At the other extreme there will undoubtedly be those whose musical experience, either as performers or listeners, has been meagre and whose musical understanding is limited. Rather than dodge the issue, the choirmaster is obliged to face it squarely and to work toward the satisfaction of the conditions of his profession whether he be a trained professional himself or an interested amateur who devotes himself to church music for the particular satisfaction it provides and the contribution which he can offer.

Recognition of this dual obligation on the part of the choirmaster is probably the most singly important factor in determining the success of any church program. Ideally, in order to prepare himself for a career in church music, one should secure a thorough grounding not only in the field of music but also in the area of church history, philosophy and liturgies. To integrate properly the musical portion of the service with the other elements, the choirmaster should understand the place which music occupies in the particular type of service in which he is working. It may be that his church is one whose belief restricts the place of music to what has been earlier called an adornment of the service, with comparatively little use of music, or it may be one in which from the very beginning of the service music and liturgy proceed throughout as an indivisible unity. The integrity of his approach is determined by the correctness of his perspective in this matter. He will not attempt to force into a simple service elaborate preludes and organ offertories, florid anthems and extended responses which properly belong to the format of the more elaborate liturgies. He will not introduce into the worship of one faith music which may be offensive to some worshippers because of its inseparability from antithetical types of belief. All of which means simply that the type of music chosen for the service depends upon the nature of the liturgy employed and the general taste and understanding of the congregation.

No one can please all the people at all times, by trying to please everyone the customary result is pleasing no one. The attempt should not be to *please* the congregation but rather to *satisfy* their needs, at the same time maintaining as the continuing idea the aim of the constant improvement of taste and elevation of standards proceeding from whatever point at which the particular congregation may be found. Taste cannot be changed overnight and one cannot usually force people suddenly to accept a type of art with which they have had little or no previous experience. However, the wise choirmaster can so develop his program

(*Continued on Page 44*)

Louis Quilico, baritone; Madeline Chambers, soprano, William Lewis, tenor; hold official certificates as winners, 1955 Metropolitan Opera Auditions of the Air. Others: (L to r.) Dr. Boris Goldovsky, Milton Cross and Max Rudolf.

From "Basin Street" to the Diamond Horseshoe — an easy step for MILTON CROSS, Radio's

"mister opera"

by ALBERT J. ELIAS

IT IS SATURDAY AFTERNOON in winter and one is comfortably sitting or lying outstretched by the radio. All week one has looked forward to the next three hours of listening pleasure. "Good afternoon, opera-lovers across the nation," intones a deep, rich voice. This is, of course, Milton Cross, greeting listeners in his familiarly cheery way to "another afternoon of grand opera from the great stage of the Metropolitan Opera House in New York City." As staff announcer of the American Broadcasting Company, he may enjoy reading portions of the Bible for the inspirational "The Evening Comes" program, reporting the latest world news, or boasting the pleasures of a smooth, rapid, thrifty TWA flight or of a cool, invigorating Coca-Cola. But, most of all, Milton Cross relishes his rôle as what radio listeners have nicknamed him, "Mr. Opera."

Host and commentator for the Saturday opera matinees, he has been present for every one of the Met broadcasts since they were so historically launched with a performance of "Hansel and Gretel" in 1931. "There's nothing I like better," says Cross, "than this job." Even in the early years of the broadcasts when he was left alone to fill the intermissions, he was happy. "They'd simply tell me what was being done at the Met on Saturday and I'd be asked to take care of the intermissions. That often meant Wagnerian opera intermissions which run about twenty minutes. It was good hard work, and I loved it. Even with the present between-the-acts features there's still, I'm happy to say, plenty of work to keep me busy."

First of all, he has to work out a concise yet clear resume of the plot in the two minutes or less allotted him before the acts. Then when "Opera News on the Air" or the "Opera Quiz" don't fill up their time or when things go wrong backstage and there's a delay in raising the curtain, "it's up to me," he points out. "To carry on. Why, very often in German operas you find scene shifts taking longer than scheduled. Once there was a long delay during 'Tristan' and though I don't to this day know why, I think Melchior was probably taking a shower—it's a tough rôle he has." Delays like that don't happen very often, but he makes notes ahead of time in case of an emergency when he amplifies (Continued on Page 56)

Jeanne Carson, who will sing a leading rôle in the NBC-TV production of "Babes in Toyland," on December 24.

Margot Fonteyn in the Sadler's Wells Ballet production of "The Sleeping Beauty," December 12.

Elaine Malbin in NBC-TV Opera Theatre production of "Madam Butterfly," December 4.

I'm for contests and here's why!

An authoritative appraisal of all phases of the competition problem, based on many years practical experience with them

by WILLIAM D. REVELLI

Muskegon (Michigan) Senior High School Band. William Stewart, Conductor, for many years a first-division winner in District and State contests.

PERHAPS no single subject relating to the field of music education has been so completely, emphatically or vehemently debated during the past two decades as has the topic of Instrumental Music Contests and the more recent plan of competitive festivals.

From smallest hamlets to large metropolitan centers, from teenagers to men of sixty, from country schools to universities, have come arguments proclaiming or condemning contests as a mode for evaluating the performances and progress of school bands.

Unfortunately, like all intangibles, facts are difficult to prove and unanimous agreement quite impossible. Yet these very discussions, controversies and arguments have played a vital part in the contest movement for they have served as sparks which kept the light of progress burning and have contributed much to the constant growth and quality of our present-day school band program.

Perhaps this question should be asked of our students rather than ourselves, for the truth prevails not in our personal opinions of contests, but rather in the proof of their specific values and contribution to the students' education, the school, community, teacher, conductor, and State.

Assuming that this viewpoint is just and acceptable, the issue becomes not an argument that is concerned with personal opinions or attitudes, but rather a realization of the true values and weaknesses of instrumental contests as they are related to our present-day educational objectives.

If we will waive all personal prejudices, avoid individual feelings, and consider only the worthy and actual tangible facts, we should eventually arrive at the simple truth of our problems. When that has been achieved we undoubtedly will find the following question awaiting our answer: "Do or do not instrumental contests legitimately contribute to the moral, spiritual and musical growth of our youth, home, school, and community?" If our present-day contests fail to realize these objectives, then steps should be taken to inaugurate a more satisfactory means for achieving such goals. However, until such evidence is advanced, it is important that we continue to study our present program and through united effort and cooperation try to improve it.

As a "battle-scarred" (and often scarred) veteran of many district, State, and National contests of a bygone era, and as an adjudicator of contests of recent years, perhaps a personal evaluation of the assets of contests would not seem illogical or impertinent. However, before proceeding, may the writer hasten to add that the following observations do not represent *personal opinions* nor arguments for or against contests, but are *simple truths and facts* which he has experienced during his ten years of competing in contests throughout the Nation.

Every teacher surely recognizes the necessity and (Continued on Page 42)

THE FASCINATING STORY OF AN UNUSUAL CHRISTMAS PRESENT RECEIVED BY THE AUTHOR WHEN A YOUTHFUL PIANO STUDENT.

A Christmas Recital

by Maurice Aronson

BARELY A YEAR after Tchaikovsky's sudden death had come like a thunderbolt from a bright sky, the sad tidings were given to the music world that Russia had suffered a renewed, irreparable loss in the equally sudden demise of Anton Rubinstein, one of the greatest pianists of all time. I vividly recall the shock that was experienced by those who had enjoyed the privilege of knowing the master personally, or had heard him in one of his public impersonations.

In remembrance of one of the most enduring experiences of my life, I record the cherished recollection of

a recital of piano music by him, who in the annals of the art of piano playing, was one of its most brilliant exponents.

The occasion had gained special significance for me by the fact that, because of my youth I had resigned myself to the probability of perhaps never hearing the master, whom the world is willing to accept as the peer of Franz Liszt.

The recital referred to took place in Riga, a very cultured city on the Baltic Coast, a city in which no less a genius than Richard Wagner had wielded the baton as "Kapellmeister" of the Municipal Theatre. It was announced to take place two days before Christmas.

With a curiosity characteristic of children, I had elicited the fact that Santa Claus would remember me generously, and knowing that cards of admission to the Rubinstein recital were selling at prohibitive prices, I donated from urging my ever generous father to attend the recital with me, and resigned myself to the inevitable. I tried to satisfy my youthful enthusiasm with studying the program until I could recite it backward; with battling my way valiantly through the music he was to perform, and with reading anything and everything I could lay my hands on in connection with the works and the life of Anton Rubinstein.

But fate had willed otherwise. On the day before the recital the mail brought me a gracefully penned note, the contents of which I translate from the French:

"My dear young friend: Your playing of Mozart's Rondo and Mendelssohn's Songs Without Words at Baroness C's musicale gave me much pleasure. If you learn to play Beethoven, Chopin and Schumann as well we shall be proud of you in years to come. The enclosed card will enable you to hear Meister Rubinstein play these tone-poets tomorrow night. The carriage will call for you at noon. A most joyous Christmas. Your friend, Princess W."

The children of the Princess were my schoolmates. We were friends. The Princess, a rarely beautiful, cultured woman, and an enthusiastic musical amateur, had befriended me frequently ere this. At the appointed hour the carriage called, and amid great excitement I was safely deposited in the couch and hurried off to the depot, where I joined the party, consisting of *(Continued on Page 50)*

PIANIST'S PAGE

A Ninth-Grader's Project

A young student asks a thought-provoking question

by GUY MAIER

HERE is a rather disturbing question which I have just received from a ninth grade girl: "In my social studies class we are asked to make a project on the vocation we would like to acquire after graduating from high school. I would like to make my project on music (I would like to be a pianist) but do not know much about being a pianist except that it takes a lot of work.

"Would you send me information on being a pianist, covering the following points: 1. The advantages, 2. The disadvantages, 3. Pay and security, 4. Competition and chance for advancement, 5. Training.

"I hope some day to go to your university."

If you, a warm hearted teacher or enthusiastic music lover will re-read the girl's question, I think you too will be shocked by its coldness, its artificiality, its totally unmusical approach. Is this what is wrong with our present day educators? How can a school teacher be so insensitive as to direct a thirteen or fourteen year old girl to ask such unwise questions? Of course we all know that advantages, disadvantages, pay, security, competition, etc., are important in the choice of a career, but what about the girl's love for music, her happiness in practicing and playing beautifully, her zeal for studying it long and hard, her ambition to share it with others—and a dozen other matters of aspiration and accomplishment?

The only hopeful aspect of the letter is its last sentence. Yes, she must plan to go to a good university where she will probably learn how to develop into a fine, healthy balanced woman as well as to achieve many varieties of musical enlightenment and control; where she will learn how to teach her music to other aspiring musicians, and where she will finally discover whether she has enough talent and determination to become a happy pianist. Then, finally, to know that she must leave the rest to God—all she can do is to work consistently intelligently and lovingly.

But where is her enthusiasm? At her age she should be shouting for joy at the possibility of a life in music. Who cares for advantages, security and competition in the face of the richness of Bach, Beethoven, Mozart, Haydn, Brahms, Schumann, Schubert, Chopin, Liszt and a hundred other treasure chests?

At one of my classes I asked a talented young fellow—aged 14—what questions he would ask for such a "project." Here they are: 1. "What would be my chances for a successful life if I could qualify as a good pianist?" (Excellent if you love music and are willing to work steadily at it.) 2. "Would it be necessary for me to teach also? I'd like to teach, I think." (Yes, indeed, you must prepare to teach.) 3. "Could I earn enough money to marry and probably have a family?" (Yes, you bet you would, and you'd probably have a very happy life.) 4. "How long and where would I need to study after securing a college degree?" (That would depend on you. After your degree you might want to settle down at a college or public school position for a few years studying privately with the best teacher in your region, and making as many concert appearances as possible, or you might secure a Fullbright or other fellowship for study abroad. Or you might prefer a year or two at the Juilliard or Curtis schools to mature your playing and formulate your own "style.")

Sensible serious questions, aren't they?

Pianist's Page Editor Not Retiring

In response to a flood of inquiries and contrary to a widespread report, the source of which remains a mystery, Dr. Guy Maier is not planning to retire as editor of the Pianist's Page of ETUDE. It is unfortunate that Dr. Maier's page had to be omitted from two issues during the past year but this was due simply to the failure of his copy to arrive on time.

Some Last Minute Items

The Theodore Presser Company has just issued the beginning piece of the year, *Willow Trees* by Margery McHale. Excellent title, simple, lovely cover illustration and enchanting, easy music. I know no other piece of such simplicity and substance. Hardly any notes to play all of them within five finger extent, enjoyable for youngsters and oldsters alike, an ideal first slow swinging waltz.

Two other outstanding pieces from Presser for late first year players are Martha Beck's *Skip to My Lou*, a snappy, laughing piece with right hand short legato phrases. There is also Mae Aileen Erb's *Crackers*, a wonderfully musical chirp of a piece within five finger reach and with such smoothness and contrast as two pages hardly ever give.

Do you know that extraordinary and easy new book of Jewish Folk Songs (Mills) arranged by Erich Steiner? Mr. Steiner has arranged the strong, elemental melodies with such skill that they can be played and loved by any second year pupil.

Don't Expect Too Much

Here's a note from a wrathful piano teacher who objects to all the demands I make on the pianists who play for me. "Ugh! It is simple enough to please you. Yes, indeed! Just keep in mind a loose shoulder, a floating elbow, loose rubber wrist, marshmallow finger tips, keep your eyes on the ceiling, play with your soul, and forget all about your two hands. Who in the world (or in heaven) could do all that?"

I am very sorry to create such an impression, especially since I've always maintained that teachers expect too much from their students. From now on my motto will be "Blessed is the piano teacher who expecteth nothing for he shall not be disappointed." It's a good slogan, especially for us who teach adolescents. But I warn you I'll always insist on that floating elbow!

Teacher's Roundtable

Maurice Dumesnil, Mus. Doc. presents Debussy pointers, discusses some Mozart favorites, and a number of "unknown" pianists.

DEBUSSY POINTERS

I would like to have you give me your opinion on the following:

1. Golliwog's Cakewalk, *first line, fourth measure. I heard this played on a record by Mr. Gieseking and today heard it played by a recitalist in New York. Both seem to hurry the last beat of the 4th measure. It does not say so in the piece. Is this correct?*

2. Claire de Lune, *page four, the four sharp section, fifth line, right hand. Shouldn't the notes with the quarter note stems be held for their full value? I was told to connect the melody from the C-sharp to G-sharp, etc. Thank you.*

(Miss) E. S., New York.

This slight hurry on the beat you mention, which Gieseking does, is perfectly acceptable. Although nothing is indicated in the music, it is one of those personal little mannerisms which every artist has and which, after all, make for individuality in interpretation. The other recitalist probably heard Gieseking's recording and imitated that small detail. You can certainly do likewise. But be careful: no exaggeration!

Regarding that passage in the *Clair de Lune* it is absolutely correct to connect the melody by holding down the keys. But is this necessary? I don't think so, because that section being in the treble one can use plenty of damper pedal and it will insure an artificial legato. What is more important is to bring out the melody, and it is indeed difficult. It can only be done through playing those upper notes with very firm fingers, while keeping all other background notes in both hands subdued, even as the "forte."

MOZART FAVORITES

I am interested in knowing more about the Mozart repertoire for piano. That is, the pieces which you consider most attractive and playable. The ones you would choose to work on and keep in your repertoire, from the simple to the difficult.

W. A., Indiana.

The most attractive numbers by Mozart—probably I am biased because I play them—are the following:

Fantasy in D minor.
Fantasy in C minor.
Rondo in B major.
Sonata in C major (the "little")
Sonata in A major (with Turkish rondo)
Adagio in B minor.
Pastorale variée

The Adagio is a single composition, not a slow movement from a sonata. I consider it as one of the most beautiful things ever written by Mozart, and it should be used by all teachers to develop in their students the sense of phrasing, accents, melodic delivery, and balanced tone production which make for musicianship in interpretation.

The "Pastorale variée" is charming and effective. I am not sure that the variations are by Mozart himself, but they are clever and pianistic. And as to the theme, most musicologists assure us that it is authentic.

The above list seems to have variety enough to make it valuable for both study and performance. The trouble about it is . . . If I open other books and look through them, I find that most of their contents could be placed on a "favorite" list. So, suit yourself and select whatever pleases you.

WHO ARE THESE PIANISTS?

For the past two or three years the market has been flooded with various brands of records manufactured here, but bearing the statement "Recorded in Europe." According to information received, the performances actually take place in Germany, Austria, Switzerland and a few more countries, then are sent over on tape and processed in the United States. Some of these discs, which are considerably cheaper since the basic cost is comparatively small, are excellent and in some cases, astonishingly so. However the quality is not even, and it is wise for anyone to listen carefully before purchasing.

Many piano records are listed in these catalogues, including concertos, sonatas, and single pieces. And they disclose such names of interpreters as Maria Hüttner, Fritz Weidlich, Felicitas Kaiser, Fritz Egger, Frieda Valenzi, and Sari Biro. Although I am not familiar with these names, every one of them is an accomplished pianist and musician whose pianism is of the highest order. Occasionally I express myself as opposed to the idea of *learning* from records, and I persist in my opinion that "spying" them only leads to the abolition of one's individuality. But *listening* is another matter, and it can be very helpful if only a demonstration of superior interpretation is being sought. For instance here, the smooth, fluid technic of Weidlich and Egger in Mozart and Beethoven, or the authority of Hüttner and Kaiser in Beethoven, Brahms and de Falla, can be heard with profit by piano students. As to Sari Biro—the only one of the group concisely identified by a short note on the jacket—her rendering of Mozart's C minor Concerto is a model of relaxed elegance, liquid tone, and perfect control over all tempi. The record by Frieda Valenzi—last but not least, I would say—features the complete "Goyescas" by Enrique Granados, a work whose tremendous difficulty justifies its listing with Balakirev's "Islamey," Brahms "Paganini Variations," and Debussy's "Etudes." It is performed with admirable musicianship and ease.

What surprises me in that—with the exception (*Continued on Page 45*)

Good Technique

Frank Gaviani

more than flashy performance

Frank Gaviani, a leader in his field, gives out with sound advice regarding the craze for speed and more speed in accordion playing

by Theresa Costello

TODAY PEOPLE have acquired an entirely mistaken idea of the real meaning of the word technique when applied to accordion playing. It seems to mean to them simply the ability to play very rapidly and perform very difficult passages upon the keyboard. The very word itself seems to be distasteful to certain kinds of music lovers. What a wonderful technician, they will say about some accordionist, but nothing more. This misconception has been aided and abetted by the performances of many accordion artists on television who are always directed to play numbers with rapid passages.

What has caused this prejudice against great development of technique? To find the one to answer this, I could think of no one better qualified than Frank Gaviani, eminent accordion instructor and prolific writer of many of the most outstanding books written on accordion technique. When the question was directed to him, this was his reply:

"What has caused this prejudice? Perhaps it is just because technique is sometimes thought of only as the ability to move the fingers and hands with great agility. No doubt that particular capability is a very important and necessary branch of technique on the accordion, but it is only a small part of the whole subject. The accordionist who has given his attention solely to that branch alone cannot be called a great technician in the real sense of the word, nor can he achieve the highest results with that development alone."

In accordion playing, as in all other arts, technique embraces far more than mere agility and rapidity of finger action. Its perfect attainment includes every means of expression possible for the accordionist to command.

Endurance, tone or color production, touch, intensity of feeling, phrasing, elegance of execution, symmetry of detail—all are represented in the varying branches of technique. If one has studied and can produce only agility, thereby having acquired only one-fifth of accordion technique as a whole, how can he be considered a real artist at all?

No doubt many people have the imagination and the emotions of artistic temperament, but lack an adequate means of expression. They simply do not possess the technical development sufficient to enable them to give voice to their thoughts. Technique should therefore include *the* complete mastery of all means of self-expression. On the accordion, especially, no player can afford to neglect any manual dexterity that will in the long run hasten his arrival at the peak of interpretation. Naturally, the more physical capacity the artist has at his command to project his thoughts, the freer he will be in giving expression to his best.

The real artists are those who, no matter how difficult or labored in musical writing are the passages which they have to perform, will manage to make these passages so beautifully expressive that the listener will never notice the difficulty of the music being played, so much will it delight his ear. The execution of a very simple melody, slow, soft and melting, can be performed with such skill, the tones flowing into each other, that the listener forgets that the accordion which is being played is only a mechanical instrument with air that flows through it. What patience and application is needed to develop the touch of massive chords, as well as the light brilliance of rapping progressions!

Without technical command, all of this is impossible. It is only when all the various phases of expression have been mastered, that true interpretation can be produced. To the artist, there is no feeling worse than to have in his mind a certain impression, and not to be able to reproduce the picture on his accordion, because of lack of technical ability. On the other hand, what a satisfaction it is to the accordionist to resume the playing of a number which he had studied diligently in the past without completely mastering (*Continued on Page 51*)

The Specialists

by Alexander McCurdy

OUR AGE has been called, with good reason, an age of specialization. The days when one man's brain, like that of a Cuperuous or a Sir Francis Bacon, could contain literally the entire store of human knowledge, are far behind us. The arts and sciences have been divided and sub divided into watertight compartments, within which the specialist knows everything worth knowing in his field, however little he may know of matters outside it. Hence the wry observation that "a specialist is a man who knows more and more about less and less."

Even the study of music these days is a matter for specialists. No longer is it taken for granted that any cultivated man can perform on a musical instrument. The cultivated man nowadays seems content to leave music to the professionals.

Which is perhaps as it should be. And yet even among the professionals there seems to be an ever-present tendency toward specialization and compartmentalization, to see music and musical performance from a narrow, single-minded point of view

I remember once hearing a group of students at a conservatory discuss the previous night's concert. The oboe player could talk of nothing but the oboe solo in the Brahms symphony The brass player was scandalized by the fact that at one point the trombones had come in two bars too soon. The string performer remembered chiefly that the second desk violins had flipped two pages at a crucial spot. None of them, to judge by their conversation, had heard the performance as a whole

Then, there is the well known story of the opera double-bass player who once decided on his day off to attend an operatic performance for the first time He could hardly wait to inform his colleagues next day that, in the "Carmen" Overture, while the double basses were playing "OOM pah, OOM-pah," the rest of the orchestra was playing the *Toreador Song*

This is certainly a specialist's way of looking at music and musical performance.

Not quite as extreme as this, but nevertheless a matter for concern, is a growing trend toward specialization in the pipe-organ field

The availability of Fulbright scholarships and other scholarships and fellowships for study abroad has enabled numbers of advanced organ students to devote themselves to special projects I have met students recently who were about to begin such undertakings as studying all the organ works of Dupre with the composer, learning all the works of Mozart under European masters, and transcribing Bach's "Art of the Fugue" for the pipe organ.

Such projects are in themselves valuable and worthwhile f yield to no one in admiration for Dupre, and rather envy the young man who is to have the privilege of studying his works under the master himself. Anyone who has heard the marvelous improvisations of Dupre cannot fail to be impressed by his musicianship no less than by his wonderful command of the instrument. (An American composer whose name would probably be familiar to the reader if I were indiscreet enough to mention it, once told me, after hearing Dupré improvise a tremendous six-part fugue on a theme supplied from the audience: "Personally I'd hate to have to *write* a six-part fugue—much less improvise one!")

The works of Mozart are a rewarding study, and the "Art of Fugue" is a subject to which scholars have devoted lifetimes. Since Bach left no specific instructions as to how it was to be performed, there has been much conjecture and debate over how it ought to be played The "Art of Fugue" has been played by everything from a harpsichord to a chamber orchestra, and there seems no reason why it should not be played on the pipe organ as well.

Here I feel constrained to sound a note of caution The student ought to decide fairly early in his career whether he intends to be a scholar or a performing organist. The "Art of Fugue" is for scholars. For a working organist, with services to play and choir rehearsals to conduct, it is specialized learning.

I hope I am not conveying the impression that for an organist it is better not to know the "Art of Fugue" than to know it. Quite the contrary everything one learns increases his knowledge of music and broadens his perspective. We can never learn too much. A whole lifetime is all too short for learning the things we need to be well-rounded musicians.

Being a well-rounded musician, however, means exactly what it says. Such a man has a variety of knowledge and skills which are useful and necessary in his work. His is not the lop-sided development of the specialist who knows the "Art of Fugue" and little else

Consider a typical emergency which probably occurs in hundreds of church services every week. The Offertory runs short The work chosen to be sung at this point is over before the ushers have finished making their rounds. Such an unforeseen happening may well throw an inexperienced man into a panic. Here is a situation in which (*Continued on Page 58*)

Tempered and Untempered Scales

by Harold Berkley

" Would you mind telling me if I am right to believing the following facts? A pianist friend of mine, a professional teacher of piano and organ, maintains that they are not true (1) An artist playing the violin makes a differentiation between, for instance, G-sharp and A flat, and that the two notes are not the same. (2) A piano or organ is always actually out of tune to a slight degree ."

C L S., New York

Actually G-sharp and A-flat are very slightly different in pitch, A flat being about a vibration lower than G-sharp. In this Maine village where I am spending the summer and preparing this material I do not have access to the books which give the actual relationship between the two notes But the difference is so slight that a violinist who plays much with piano accompaniment ceases to differentiate between such notes.

A string quartet, on the other hand and especially a quartet which makes it a policy to play rarely if ever with piano collaboration, gradually comes to play on the untempered scale In such playing there is a difference noticeable to a very keen ear between G-sharp and A flat between B sharp and C and between all other "identical" notes. This gives the quartet a peculiar silkiness of quality that is otherwise unobtainable

If a piano were made perfectly in tune in the key of C major, it would be dreadfully out of tune in B major or D flat major, and disturbingly so in less remote keys So the skilled piano tuner resorts to what is known as tempering the scale, that is tuning certain intervals very slightly off pitch so that in all keys the ratio of true to false remains the same.

I heard a striking example of the untempered vs the tempered scale some thirty-odd years ago, when the famous Flonzaley Quartet collaborated with the pianist Osep Gabrilowitsch in a benefit performance The first part of the program was a Beethoven Quartet and a short quartet by Emmanuel Moor both of which the Flonzaleys played with the perfect intonation and purity of style everyone expected of them Then, after the intermission, came the Schumann Piano Quintet with Gabrilowitsch, and the intonation, almost from the first chord, was dreadful. The Quartet was playing on the untempered scale but the piano was tuned to the tempered scale

If you have access to an edition of Grove's Dictionary of Music turn to the article entitled Temperament, and you will find answers to your questions given in much more detail than I have space for here.

NUMBER OF POSITIONS

" . How many positions are there on a violin fingerboard? I know there were seven but recently I was told there are thirteen Is this true?"

G S., Nebraska

Yes, if one wants to be pedantic about it, there are thirteen and maybe fourteen positions on the fingerboard High G on the E string, "in the rosin" four octaves above the open G string, can be said to be in the thirteenth position and the A one whole step higher might be considered as being in the fourteenth

But it is rarely useful and never necessary to think of any position above the seventh or eighth as a separate entity Up to the eighth is, however, another matter One is frequently called upon to play across the strings in any of the first eight positions, and therefore they should be studied until they are easily recognized On the other hand, except in some extremely modern compositions one rarely has to play an extended passage in a position above the eighth, and very rarely indeed does one have to play across the four strings

The correct shaping of the left hand emphasizes the difference between the first seven or eight positions and those above Up to the seventh—or, for a large hand, the eighth—the hand and arm should maintain the same relative shape with regard to the fingertips and fingerboard that it had in the first position Above the eighth this shaping cannot be maintained, and to reach the higher notes the hand leans forward in the wrist joint and the fingers push on ahead of the hand From the ninth position on up most of the top notes are reached by extension from a lower position, and only very occasionally does one need to cross further than the neighboring string

Although a violinist must know the first seven positions thoroughly, he should not let himself become overly position-conscious for this causes lack of fluency in shifting Positions are stations to be moved in and out of not stations to remain in Shifting therefore should be taught as early as possible

THIRD POSITION STUDY

". . Could you please advise me concerning (1) Third position study —when? (2) Easy pieces for adults (3) Study material for their advancement (4) A beginning book for a 16 year-old girl who has had piano training, but now is starting violin"

Miss E L. S., North Carolina

(*Continued on Page 52*)

The Indomitable Finn

Jean Sibelius, 90 years old this month, is looked upon by every one of Finland's inhabitants as a symbol of their struggle for independence.

Sibelius greets Eugene Ormandy, conductor of The Philadelphia Orchestra, following a concert in Helsinki last summer—a highlight of the orchestra's European tour

by Harvey Bormse

ONE DAY LAST SUMMER, Helsinki, Finland donned its most festive attire and its citizens waited in almost childlike anticipation for the arrival of an illustrious countryman. It isn't often these days that Jean Sibelius ventures far from his white house, surrounded by the garden in which the flowers run riot in a maze of color and aroma, and when he does the communities he visits consider themselves singularly honored.

For to the average Finn, usually tight-lipped, slow to praise and strongly independent, in honoring the composer he knows he is honoring his nation. Every one of Finland's 4,000,000 inhabitants has come to recognize Sibelius as a symbol. His struggle and the nation's struggle were interlinked, his travail was Finland's travail, his independence is the independence of a nation standing against hopeless odds and prevailing.

AS ONE FINNISH SHOPKEEPER put it not long ago, "We revere Sibelius because he has become the voice of our country, not only to ourselves, but to the world at large." Then he added hastily, "But the years are weighing heavily on his shoulders. Some day, inevitably, we must lose him—and when we do the voice of Finland will be stilled, perhaps forever."

The composer himself, however, is not a man to fear the future. This December 8th, reaching his 90th birthday, he can still remember all too vividly what he and his beloved land have undergone in his lifetime. Had he been a man afraid, in large measure, much of what Finland enjoys today might never have come to pass.

For example, shortly before the turn of the century Finland still lay under the yoke of the Russian Czars. Nicholas sat on the throne in Moscow and the land of the Finns was still a vassal state. One day, more on whim than as a necessity of state policy, Nicholas took an important step, one that was to lead to consequences of the first magnitude. He decreed that since Finland was a part of Russia, it would have to act more in accordance with the laws at Moscow. Finnish as a language was frowned upon, national literature and music were stifled, liberties were abridged, a wave of arrests swept the land from end to end.

Sibelius, 25 years old at the time, heard the edict and rebelled along with others of the young men who preferred prison and even death to the Russian tyranny. An underground was organized. The authorities were plagued by outbreaks, "accidents," almost insurmountable difficulties.

BUT SIBELIUS WAS QUICK to realize that resistance is not enough if it does not have a reason for being. In his heart he knew that independence was doomed to failure unless it had a spark to ignite it.

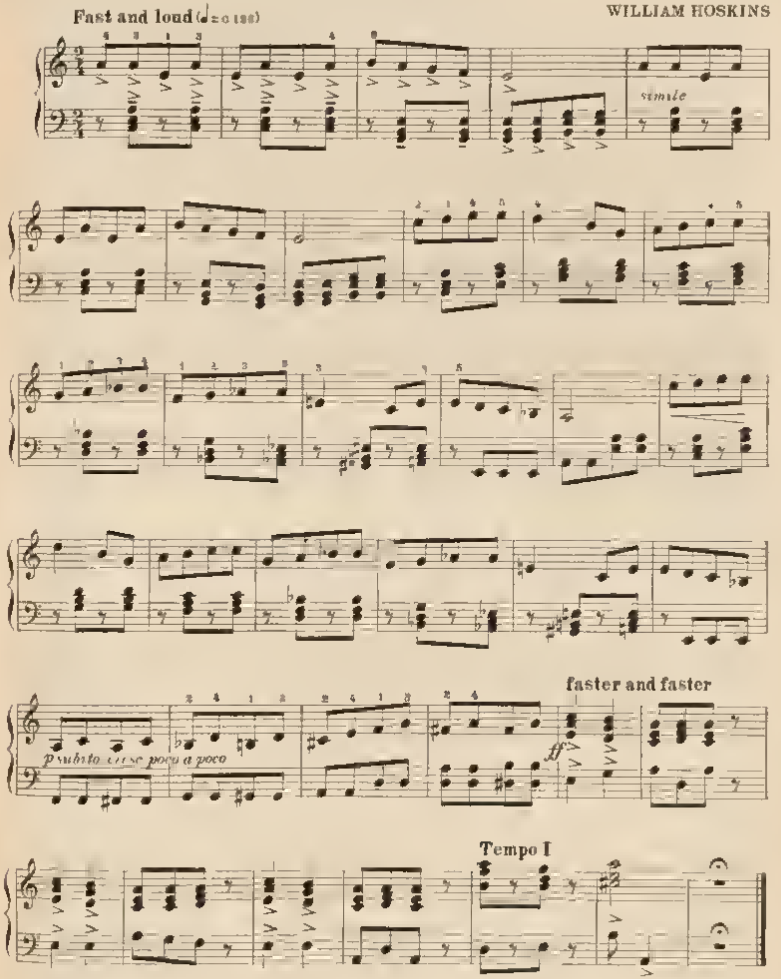
Late in 1895 the composer set out to find that spark. It was not easy. In the dim past there had been heroes who most Finns had long ago forgotten. There had been moments of oppression and light, darkness and sudden revelation of the future to come.

In his room, aware of the fact that should he be discovered the Imperial Government would probably execute him, Sibelius wrote from his heart as few men have ever done about their native lands. His patriotism flooded his music, the forests and myriads of lakes permeated his notes, the indomitable spirit of the Finn raced through every piece. When he had finished, he had given to his people—and to men of the world everywhere—a powerful weapon to turn on tyranny. (Continued on Page 50)

No. 110-40378
Grade 3½

Rushin' Dance

WILLIAM HOSKINS



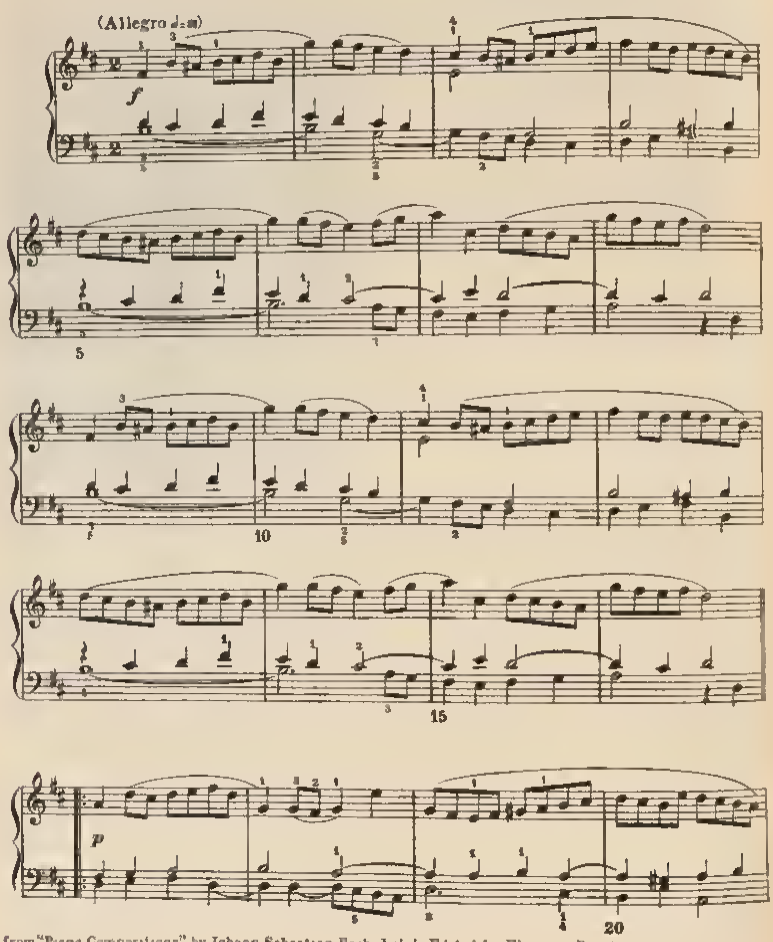
Grade 3½

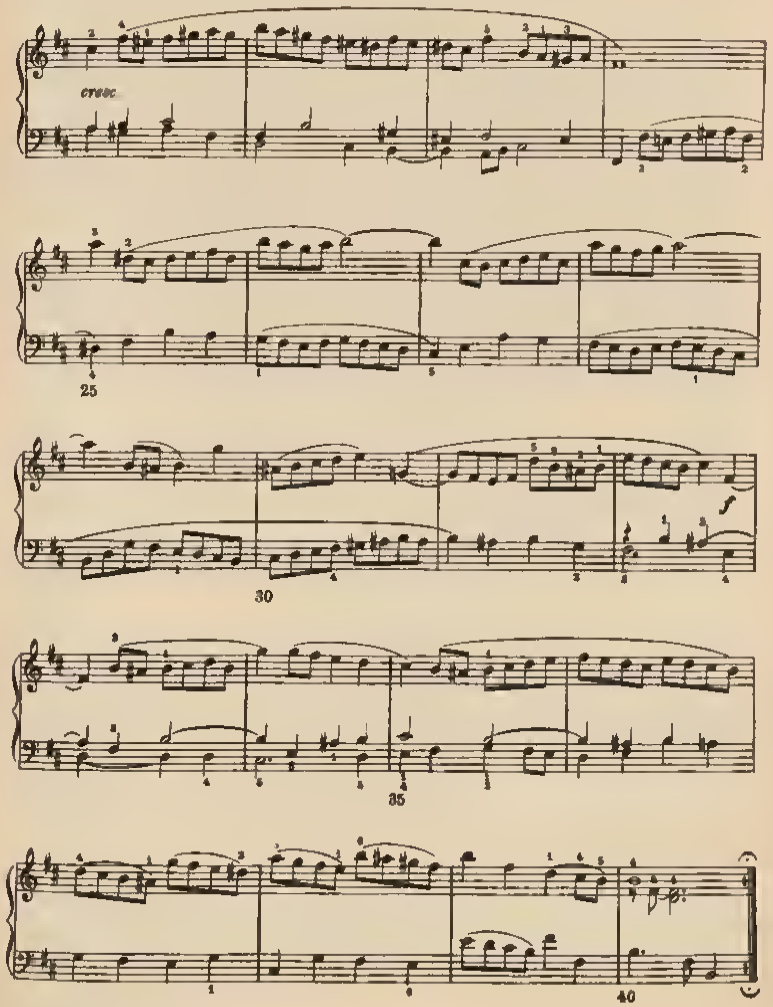
Anglaise

from French Suite No.3

JOHANN SEBASTIAN BACH

Arr. by Ebenezer Prout



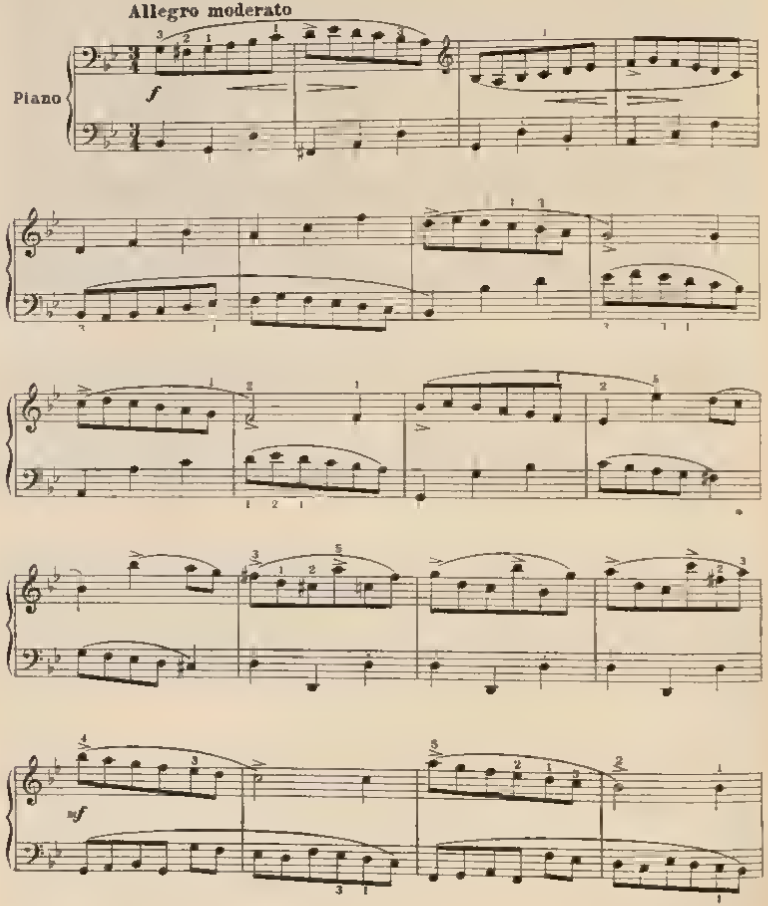


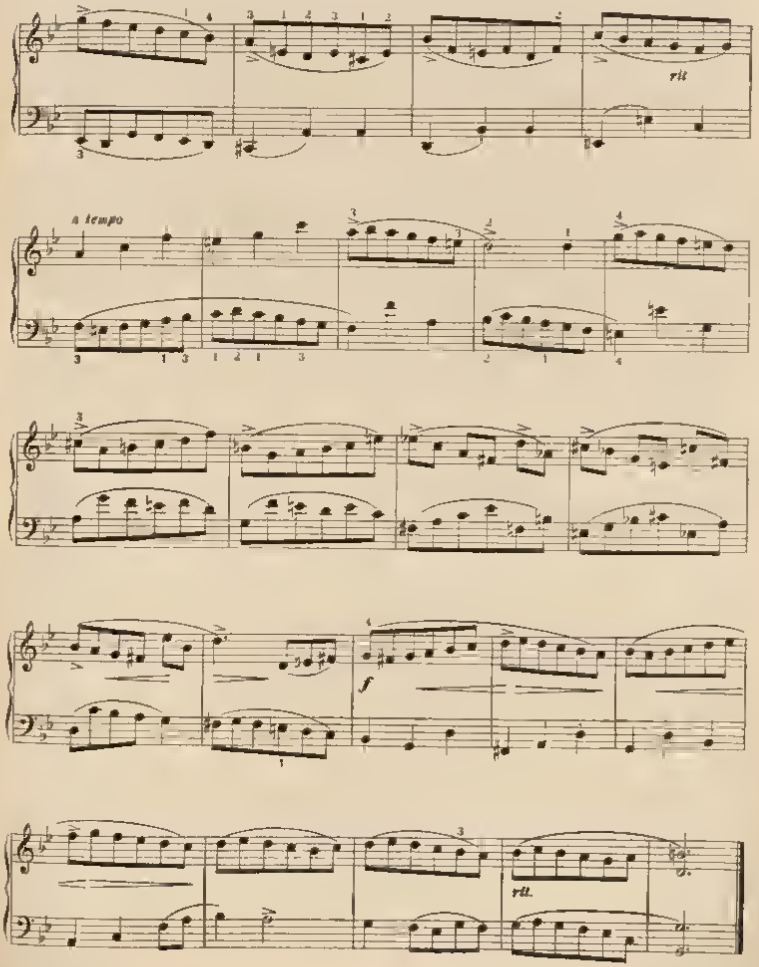
130-41158
Grade 2½

Bachette

MARGARET WIGHAM

Allegro moderato

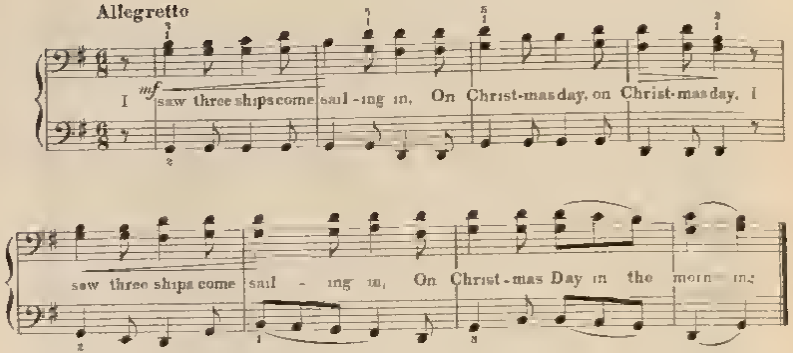




I Saw Three Ships*

SECONDO

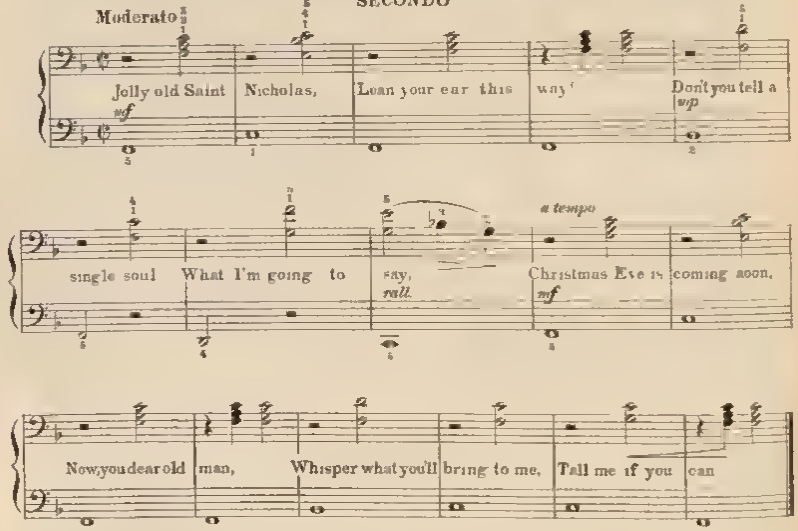
ENGLISH
Arr by Ada Richter



Jolly Old Saint Nicholas

SECONDO

Arr. by Ada Richter

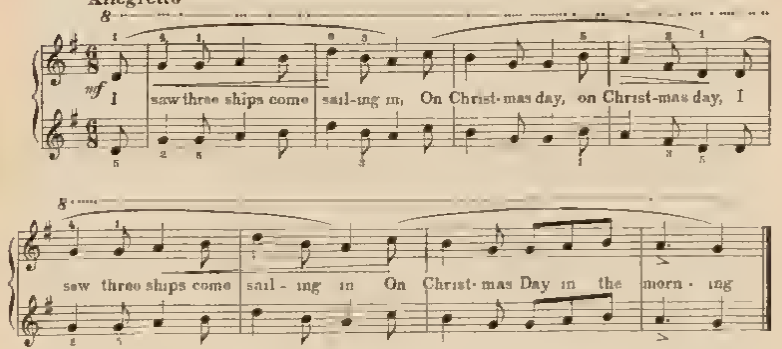


* from "Christmas Carols" arranged for piano duet by Ada Richter

I Saw Three Ships*

PRIMO

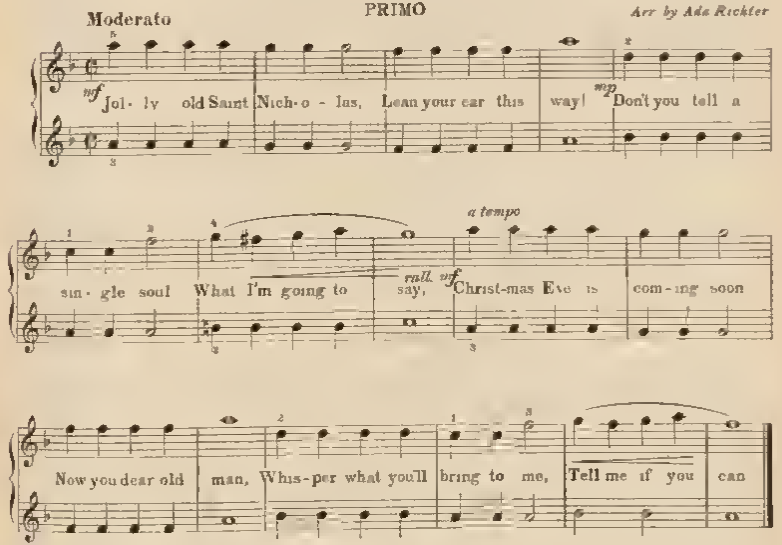
ENGLISH
Arr by Ada Richter



Jolly Old Saint Nicholas

PRIMO

Arr by Ada Richter

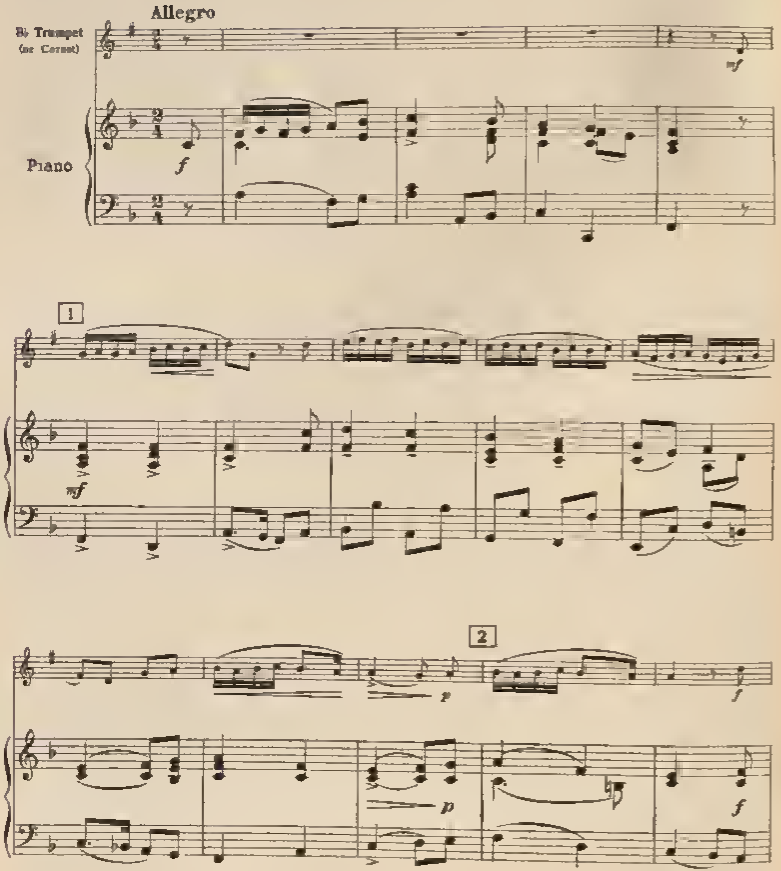


* from 'Christmas Carols' arranged for piano duet by Ada Richter

No 114-40029

Allegro

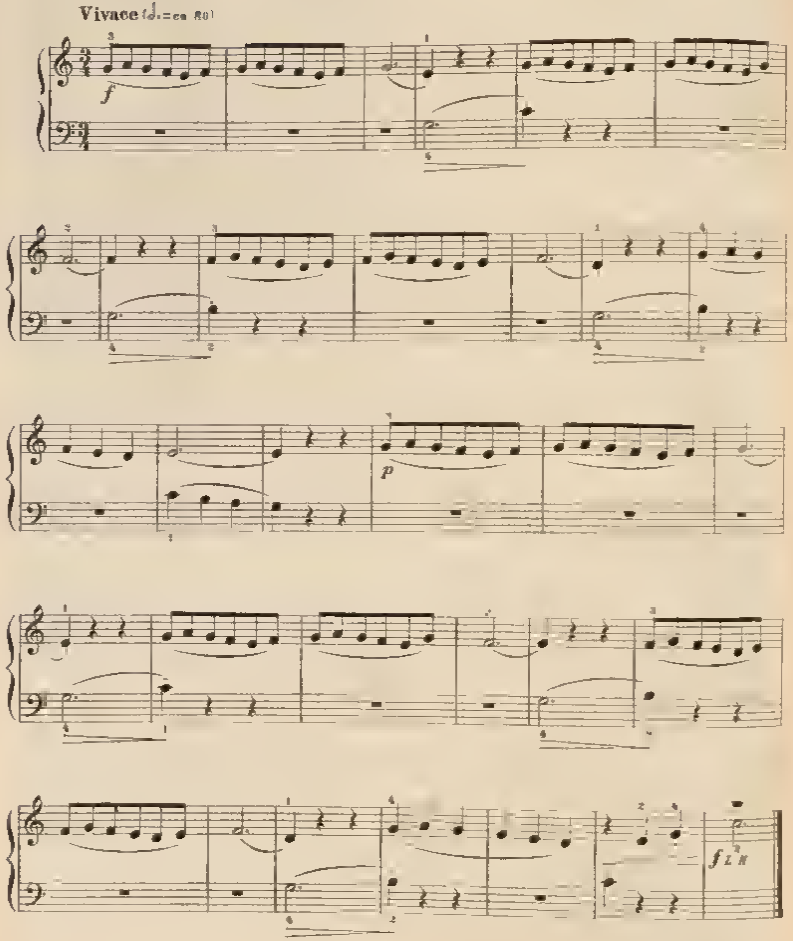
JOHANN P KRIEGER (1649-1725)
transcribed by R Bernard Fitzgerald



No. 110-40371
Grade 1½

Mexican Dance

A LOUIS SCARMOLIN



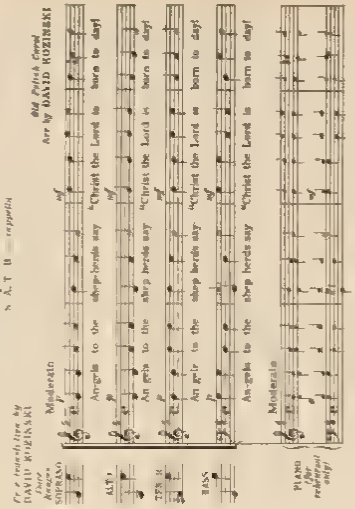
Angels to the Shepherds Say

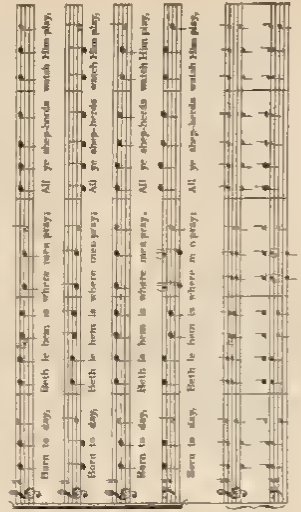
And pasterzom mowił

To my mother and father

Old Polish Carol
Arr by DAVID ROZENSKI

Moderato





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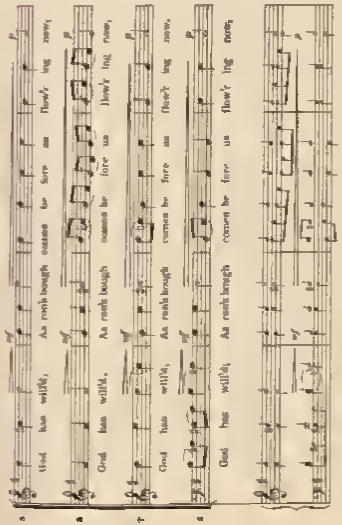

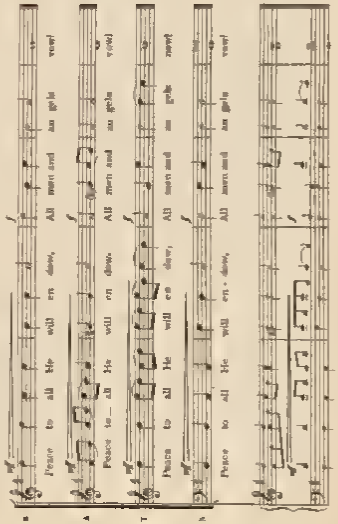

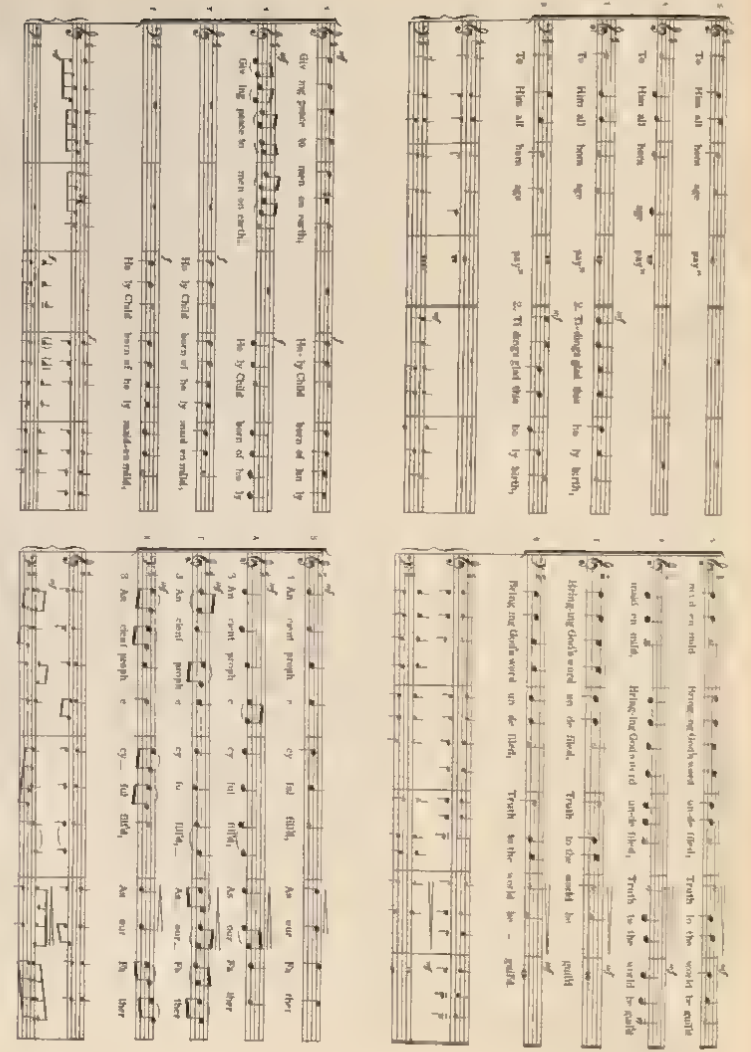

CHRISTMAS CONCERTS IN GRAND CENTRAL

(Continued from Page 10)

Mrs Read was in New York City visiting her daughter She stood one afternoon in Grand Central Station, amusingly lost amidst the vast cluster of travelers. Heavenly sunlight poured into the station from the cathedral like windows high up on the terminal's walls.

"Lord if you will let me bring music to this magnificent place, I'll devote my life to it," she said as she bowed her head in prayer

That same week Mrs Read spoke to the terminal manager and enlisted his enthusiastic aid in the fulfillment of her vow Christmas week 1928, Mrs Read was perched before her organ, atop the terminal mezzanine, bringing soothing, uplifting music to the millions of commuters who pour through this great station In 1935 the programs were extended and she now plays also for ten days at Thanksgiving and Easter and forten days during Music Week (April 29th through Mother's Day)

She arranges the concerts herself, writes the posters, and places the no-

(Continued on Page 51)

I HEARD THE BELLS

(Continued from Page 9)

Watson, who directs the bell choirs in the West Side Presbyterian Church, Ridgewood N J., where ninety ringers held a festival some months ago, stressed the vital part of rehearsals. "A choir may get along with a few absentees," she said, "but each member of a bell choir is responsible for from one to four tones. In a limited sense, every one is a soloist, but the overall effort is co-operative."

As yet there is no printed method book, and no printed music. Each piece in the repertory is arranged by the director. The Rev. George L. Knight a hymnologist of Ridgewood, and Mrs. Watson plan to prepare a textbook. With no published music, notation has been varied. Superimposed letters have sometimes been used to represent chords, with the number of counts written above. The standard practice is to write the music on a treble staff for sets of two octaves or less, with stems bracing all of the notes struck together. Octave leaps and descants are introduced readily to keep the harmony in range. The great staff, treble and bass, is used for larger sets. The notes are written one octave lower than the actual sound, and usually almost twice the size of standard music.

The first problem of the ringer is to become accustomed to hold the bell by the leather strap handle with the mouth upward. The clapper swings up and down with a wrist or forearm motion. The ringer will find at first that it is easier to ring downward than upward. The upstroke is accomplished by a braking motion with the thumb at the top of the bell. By holding each part so that the clappers swing at right angles, a downward motion will ring one bell alone and a sideways movement the other alone. The clapper of the lower bell will strike up and down and the higher bell clapper sideways.

The wrist motion is the essential here. This enables two ringers to control eight small bells, or six ringers to control three octaves.

Church bells have announced the hour of worship, the hour of rejoicing and the hour of grim calamity for over 1 000 years in England, and bell ringers' guilds date back several centuries. Tuned peals were cast as early as the eighth century, and were in nearly every bell tower by the ninth. By the sixteenth century a few large churches had eight bells tuned to the complete diatonic scale. The casting of a bell was an occasion for a christening ceremony, and the solemn messengers were regarded as having the power to ward off lightning and evil spirits.

Change ringing which had its start with the earliest peals, became a competitive art around 1642 when a complex system made its appearance and societies of bell ringers were formed. The first of these was known as the Society of College Youths, still active as the Ancient Society of College Youths. These ringers performed feats of endurance, recorded on plaques, and the custom of recording outstanding feats of change ringing still persists.

The demand for portable bells came early perhaps prompted by the need to practice without disturbing the peace of the neighborhood by off hour ringing, as well as by their portability. The English handbells being supplied to American ringers at present are produced by the Whitechapel Bell Foundry in London, established in 1570. Big Ben was cast here, and also the Liberty Bell.

Nearly one hundred sets of English handbells are known to be in America in churches, schools and private homes. About sixty are now on order. Time for delivery runs from eighteen to twenty four months. Chromatic or diatonic sets may be obtained from two to five octaves.

Bells are distinguished in making up sets by numbers, the lowest C, known as 20 being eleven inches in diameter. The smallest numbered C, number one, is about two and a half inches, although smaller bells are also made. Sharps, for addition to diatonic sets, are numbered after their lower adjacent tones.

The bells in a two-octave chromatic set from the ten pound G, above middle C, graduating to one pound at the top would cost about $360. Each bell is carefully tuned with its overtone of the twelfth, by filing the inside to lower the tone or outside of the lip to raise it, and this is a tedious process.

The present interest in handbell ringing is more than the spread of an ancient branch of church music. Besides being a medium of instruction in reading and arranging of church tunes and carols of Christmas and Easter bell ringing is an approach to folk music and to the serious classics. Those initiated to the art say that it leads to a wider appreciation of music as a whole. Many potentialities have been brought to light recently, and taken advantage by new groups. Small bells can produce trills. The large tenor when swung sounds like a church bell. Variation of force brings, after diligent practice, a refinement of expression.

The Brick Church bell choirs, with encouragement from Dr. Paul Wolfe were the first to perform with the organ and regular church choirs.

A simple medium paving off quickly in modest results, bell ringing is also one of the trickiest. The shifting of a tune from one ringer to another may be confusing to the average musician. Split-second timing is a must. With one slip the work is marred.

Two other methods of playing have been described. Tapping with hammers, rubber ones for the large bells and wooden ones for the smaller, is done with the bells mounted hung on parallel horizontal bars, by the leather straps. Another method for one or more players is to arrange the bells on a table, over a rug or felt silencer. They are picked up and rung by a twist of the wrist. A diversion for experienced ringers, called lapping, is accomplished by passing the bells from one ringer to another, around a circle.

Part ringing comes early in the development of a tenor's skill, the number of parts determined by the number and compass of the bells. A one-octave set will take treble and alto. A three-octave set has room for six parts. For convenience in selecting bells for a program, tunes are often transposed to one of two common keys. The bells are arranged in ascending order, left to right, like a keyboard. The one sounding B-flat is labeled A sharp. They are selected for the sound required, ignoring the label.

Transposition is an important part of any branch of musical art, and nowhere more so than in handbell ringing. Limit in compass or chromatics in a diatonic set may dictate a change of key. Many ringers have not learned to transpose, and music for practice is frequently written for this reason as well as for "ease." A knowledge of solfeggio is often useful here.

Edgar Allan Poe called attention to the broad field of bells, the tinkle of the small ones, the fire and disaster alarm, still not entirely taken over by the siren everywhere, and the bitter goal expressed in tolling. Every known method of ringing of the giant peals can be described for handbells: the downward stroke corresponding to the pull on the rope and the upward stroke to the upswing on the rope is carried up on the wheel or crank.

The art of casting small bells is of great antiquity. The set of English handbell ringing grew out of the bell ringer's guilds. Combined with organ and now with other instrumental music as well it is far too soon to define the limitations of the use of handbells in public worship or in concert music. Something old has been safely perpetuated but something new may well develop to augment public interest in the music of the bells. Meanwhile, hundreds of young Americans are exercising a skill to group participation and are creating music of enduring value.

THE END

I'M FOR CONTESTS—AND HERE'S WHY!

(Continued from Page 19)

values of motivation, since competition is a most effective motivating force for students it seems only logical that it be employed as a tool for stimulating their interest in music.

Instrumental contests, whether they be solo, small ensemble, or major band event, have long served to motivate the interest, application and progress of young school musicians and conductors everywhere. Although some few highly gifted students may not require this particular means of motivation and are blessed with natural musical talents that may require no stimuli to enhance their musical interests, the fact remains the majority of the students of our school bands are not so endowed, and neither do they plan to pursue music as a profession. Their interest in musical performance is merely passive, and the astute teacher recognizes this fact and introduces various techniques and modes of approach for arousing and maintaining their musical interest.

Students may join the school football basketball, or swimming teams, or if inclined to the literary they may become members of the debate team. All such activities are highly competitive and employ competition as an instrument for maintaining interest, pride and accomplishment.

Students frequently join the school band, play for a year or two, then, due to lack of motivation and application, lose interest and soon are victims of that vast army of school handsmen who "used to play." While contests cannot entirely eliminate such mortality, national surveys prove that organizations accustomed to participating in contests have a lower percentage of casualties than do the non participating groups. Also of equal importance, these organizations are invariably more proficient, better-schooled, routined, possess more complete instrumentation, and perform a better grade of literature.

Another important value which contests contribute to the student's progress is the development of his poise, assurance, courage, faith, season of responsibility, and self-control. This is seen more true of the solo and small ensemble contests, where individual responsibilities are more demanding than in the large performing groups.

Band contests also provide us with a tangible means for self-evaluation. Even if we are opposed to contests as such, we cannot deny the values of an occasional personal evaluation, particularly since self appraisal is not only desirable, but indispensable to our professional development. Self-evaluation means that we are actually competing against ourselves, therefore, there should be no adversity to having the quality of our performance evaluated by an adjudicator who is both unbiased and competent.

Results and standards are comparative. For example Howard Jones, a high school junior, is the most outstanding performer of his band and community, he is awarded a first divisional rating in the district solo contest. Yet Howard receives a second-divisional rating in the State contest. What has happened? Has he become less proficient? Of course not! The standards of the State contest are considerably higher than those of the district, the competition is keener and Howard learns that his competitors are more proficient. Here is his opportunity for self-evaluation and there is usually a sympathetic and accomplished judge to assist him.

Such participation and experience is certain to lead Howard to a more thorough and proficient performance in his senior year. Frequently such an experience is an education in itself, and for the student becomes an effective lesson in citizenship training. Howard has learned that although he was the best performer of his band, he has many deficiencies and other students are more skilled than he. Thus, the "winning" or "losing" of a contest becomes somewhat of a by product of the student's complete education and serves as a means for his development first as a man and secondly, as a measurement of his progress as a musician.

Seriousness of Purpose

We have all observed the attitudes of our young bandsmen during their period of preparation or performance for a contest. Seldom during the entire school year do we witness such devotion and concentration to the work at hand, and never are they so serious and completely absorbed in the musical score. It is usually upon these occasions that the conductor achieves the maximum response and inspiration from his players. Doubtlessly, some music educators frown upon contests as a stimulus for motivating the student's interest in performance, they argue (and logically so) that music is an Art, and the artist should be interested in its creation and reproduction, for what it has to say and give, rather than as a tool to be used for the development of competitive pride or personal achievement.

That such a viewpoint is valid we accept without objection. However the fact remains that we are not dealing with artists, but rather with immature students, many of whom will experience music only as a hobby and avocation.

Their future paths will take them to many varied fields and professions. Some will become physicians, others dentists, engineers, lawyers or businessmen, while only a minor few will enter the professional field of music, and for the majority of these it will be a teaching career rather than performance. Hence, it is not all utmost importance that we direct these young men and women to acquire the habits, traits and character that will eventually play an integral part in their development as future citizens of our country?

Competition Here To Stay

Competition may well be recognized as the agency that is at least partially responsible for the development and realization of the many advantages and conveniences which we enjoy in our daily living. For example, let us look at the automotive industry. Certainly no field is more highly competitive, yet it is just such competition that is responsible for the constant research that has brought about the countless improvements now found in our modern automobile. Likewise we find similarly intensified competition in other fields such as refrigeration, heating, railroads, airlines, television, recordings, radio and numerous other industries which have contributed to our present standard of living. Yes, competition is here to stay. Therefore it seems only logical that music educators give heed to the presentation and teaching of proper attitudes, concepts and philosophies pertaining to contest participation, and thereby assist in educating our students to recognize the values and necessity of fair and honest competition.

Evaluation of the Teacher

No other form of participation will provide a more tangible and valid criterion for evaluating a teacher's worth or his progress and qualifications. This is especially true since our present-day competitive festivals no longer select a solitary winner, but emphasize set standards of performance.

Since the divisional rating system places a premium upon individual performance without direct comparison with other participating groups, no organization is actually competing against another but rather against the standard of perfection. The adoption of this plan has successfully eliminated the curse of necessitating the selection of a solitary winner.

While some degree of perfection perhaps has been sacrificed and standards of performance lowered, this has been compensated for by the added participation of thousands of bands that today are striving to reach that coveted first-division rating. This has been a boon to contests. Certainly it is more desirable to have vast numbers of young musicians enjoying our present day contests, competing against *themselves* rather than an opponent, and striving to reach perfection than to restrict the contests to a *solitary* winner as in the early days of our contests.

School administrators, patrons, parents, and the public in general have come to recognize the full significance of our band contests. Each year finds increased numbers of plucky young Americans playing their way to a first-division rating, while the sounds of others are vainly attempting to earn a second division, this is truly good education competition yes, not against an *opponent* but against *oneself*.

Contests have indeed continued to prove their worth until even the most skeptical have climbed on the bandwagon and now acknowledge the intrinsic values of contests and it is indeed most encouraging to note that music educators everywhere are joining in the march to "accentuate the positive and eliminate the negative" features of today's contest program. This is certain to make for better bands. THE END

"TO COSIMA—WITH LOVE"

(*Continued from Page 13*)

daughters of her first marriage to Hans von Bülow—her iron-clad rule of morning quiet would have utterly failed. Between the two girls they managed to keep the three Wagner children quiet—five-year-old Isolde, little Eva and baby Siegfried.

She had just readied the drawing room for the coming festivities when the door opened to Hans Richter, Richard's protégé, back from an early morning errand to Lucerne. "Richard not up yet?" Slapping his wet gloves he stepped into the hall to hang up his fur coat. "Great business—his sleeping late—when we have so much to do. I'll just see—"

Before he had taken more than a step or two she was before him at the foot of the stairs. "Hans, you shall not bother Richard. I will not permit it."

"But you don't know, Cosima, what—"

"I know only one thing. Richard will never be disturbed so long as I am here to watch over him. Hush!" holding up an admonitory hand, "he is walking around his room. Here he comes now."

An upstairs door slammed. Slowly down the stairs stomped a little man in a brilliant-hued dressing gown, a velvet beret partially covering his scanty gray hair. "What is the meaning of all this noise? Doesn't everyone know that Richard Wagner must have absolute quiet?"

"There, there, Richard, everything's all right," she soothed him with a maternal caress. "The children are so excited over Christmas they forget you were sleeping."

"See that they show their father more consideration," he ordered. Having thus established his self-importance in his own mind at least, he turned to other matters less weighty. "What's on your mind so early this morning, Richter?"

"Early?" snorted the other. "It's past noon. Have you forgotten that we have important business at the Hotel du Lac this afternoon—at three?"

"So we have—so we have," beamed Wagner, his ill humor completely forgotten. "I will be down in a few minutes" he called as he mounted the stairs[illegible].

The children and she had spent the afternoon trimming the ceiling-high Christmas tree. Daylight was rapidly fading as they hung the last ornament. Only one remained—the Christmas angel which must be tied to the very tip of the tree. Drawing it out of its cotton swathings she held it carefully in one hand as she mounted the ladder. Suddenly it slipped from her hand to the floor, shattering into hundreds of tiny pieces.

Stunned by the sudden catastrophe she leaned against the ladder momentarily seeking to steady her taut nerves. Was this an omen of events to come—the shattering of all their dreams? But even as words shaped her fears she instantly straightened up. Christmas Eve was no time for such forebodings. "Daniela, take the children to Anna," she directed. She will help you get them dressed. Your father will soon be here and everything must be ready."

In a happy mood Richard came in soon after five bringing their lunch guest, young Friedrich Nietzsche, professor of philosophy at Basle University. "Friedrich needs your special care, Cosima," he greeted her with all his old affection. "I was too busy this afternoon to look after him."

"You arrived early then?" She turned smilingly to their guest.

"Yes, Richard insisted I should be here before three[illegible]."

"Three o'clock! As the figure in the red dressing gown recalled these words she pursed her lips thoughtfully. Three o'clock—the same words Hans had used. "Tomorrow I am going to find out from Richard," she nodded decisively. Stepping to the cradle she pulled up the covers more snugly before blowing out the lamp. "He ought to be coming any minute now," she whispered as she crept into bed.

Christmas morning Cosima Wagner awoke to the most beautiful music she had ever heard. She seemed to be floating on an ecstatic cloud. The familiar Siegfried theme was in her ears, but so enmeshed in delicate new harmonies that for a moment she held herself motionless, scarcely daring to breathe. Hastily wrapping herself in her robe she softly opened the door.

At the top of the stairs stood Richard directing the musicians who lined the steps. Nearby in the upper hall stood the children, round-eyed and quiet. She leaned against the door, every sense drinking in the exquisite melody. Fuller and fuller it flowed like a river seeking the sea. In it Richard told her of his love[illegible] of his rejoicing over the birth of Siegfried[illegible] of their life together. Then it died down to a whisper. "Richard!" she breathed, her eyes shining.

Her words were the signal for the five little Wagners to chorus their emotion. "Merry Christmas, Mama!" and come rushing for hugs and kisses. "We knew about the surprise before you did," they cried, dancing up and down in childish joy.

Over their heads the eyes of the two met in a tender glance. Silently Richard handed her the manuscript of her birthday poem. "I wanted it beautiful for you," he said, but love working with emotion.

Soon such a feeling of Christmas filled the air that Triebschen seemed almost ready to burst from sheer happiness. Such explaining about long-kept secrets—clearing up of misunderstandings! The musicians had arrived in the early morning, tuning their instruments in the kitchen. Richard's mysterious absences had been rehearsals, the last one held only yesterday afternoon after Nietzsche's arrival. As for Hans Richter, he had learned to play the trumpet so that he could take part in the Christmas surprise.

After lunch the orchestra again played the "Christmas Music" followed by the Wedding March from *Lohengrin*, and a Beethoven Sextet. Finally the new music was played once more. The Wagner children promptly called it the "Staircase Music" and although its later name, *Triebschen Idyll* was finally changed to *Siegfried Idyll*, they invariably clung to their childish title.

As that memorable Christmas day came to a late close, once more Cosima sat in her bedroom recording events of the birthday she later called "the happiest in my life." "I can tell you nothing about my state of feelings, nothing about my state of mind—nothing, nothing," she wrote. "Such happiness."

But she may be sure that in the pensive these words also beside her was the manuscript bearing Richard Wagner's tender message "To Cosima—With Love."

THE END

MUSIC IN THE CHURCH SERVICE

(*Continued from Page 17*)

that he can satisfy the conditions of the service and over the year observe an improvement in quality demonstrated not only by the performance of the choristers in the chancel but also by the receptivity of the congregation in the pews.

The main question will be the selection of repertoire so that this complexity of factors may be properly taken into account. It is suggested that the approach be made through consideration of chronological periods of choral literature as discussed in ETUDE, January 1955, in the article "Program Building." Part Two "Repertoire." Reference is made in this article to the historical periods of Renaissance, 1425-1600, Baroque, 1600-1750, Classic 1750-1825, Romantic, 1800-1900 and Contemporary (music characteristic of the present day). Obviously one cannot possibly cover all these periods in the regular service music for any one Sunday and even if it were possible to do so, the result would probably be highly unsatisfactory for a number of reasons. However a scheme for the selection of repertoire can be set up on a monthly cycle somewhat as follows.

1st Sunday—Renaissance
2nd Sunday—Baroque or Classic
3rd Sunday—Romantic
4th Sunday—Contemporary
5th Sunday—mixed periods

In some situations music for the service has been so largely drawn from works of the Romantic period that the preceding scheme will seem to lean too heavily upon music from less familiar epochs. If such is the case, the following scheme may be preferable.

1st Sunday—Renaissance, Baroque or Classic
2nd Sunday—Romantic
3rd Sunday—Romantic
4th Sunday—Contemporary
5th Sunday—mixed periods.

It is possible to work out a plan which will use for the entire choral portion of the service music from a single historical period as indicated above.

It is even possible to provide that the organ music be drawn from the same period or at least one closely related in feeling. When separate vocal solos are employed the matter becomes more difficult, since present-day solo repertoire includes comparatively few examples from the so-called early periods. However even the vocal solos can be so planned that when employed they accord in some degree with the remainder of the music. Following are some service lists developed with the preceding idea in mind:

PRELUDE Grave and adagio from the Sonata in C minor
Mendelssohn
ANTHEM "How lovely are the messengers" Mendelssohn
ANTHEM "Jesu Friend of sinners" Grieg
OFFERTORY Romanza Parker
POSTLUDE Allegro from the Sonata in C minor Mendelssohn

PRELUDE Piece Heroique
César Franck
ANTHEM "Turn back, O man"
Gustav Holst
ANTHEM "Thanks be to thee, my Lord Jesus Christ" Harvey Grace
OFFERTORY Andante
César Franck
CHORAL RESPONSE Sevenfold Amen John Stainer
POSTLUDE Finale in B-flat
César Franck

PRELUDE Credo Everett Titcomb
ANTHEM "With a voice of singing declare ye this" Martin Shaw
ANTHEM "Peter" from "Jesus and His Twelve Apostles"
Ward-Stephens
OFFERTORY, On a Bach Chorale theme Gardner Read
POSTLUDE, Jam solus recedit
Bruce Simonds

PRELUDE Adagio in D minor
George Friederich Handel
ANTHEM "Rejoice in the Lord alway" Henry Purcell
ANTHEM "Let my prayer come up into thy presence" Henry Purcell
OFFERTORY Arioso, "Dank Sei Dir, Herr"
George Friederich Handel
POSTLUDE Allegro in D minor
George Friederich Handel
THE END

IT SHOULDN'T BE A BATTLE

(*Continued from Page 12*)

fied playwriting, he simply writes hits. You ask him how a musical show originates, and he tells you he hasn't any idea.

"Musical plays happen in a number of ways," says Mr. Harbach. "Some start with the book, some with the score, some are built around an idea, and some around the needs of a star. One way to begin is to complete your play and then look around for a composer and a producer. It isn't an encouraging way, however, producers generally have their ideas pretty well in mind, and prefer material that is tailored to meet them. Authors have better luck when they work on commission. One of my early commissions was *The Firefly*, written especially for Emma Trentini.

"This volatile star had had a great success in Victor Herbert's *Naughty Marietta* and the producer the late Arthur Hammerstein (son of the first great Oscar and uncle of to-day's great Oscar) wanted to keep her going without too long an interval between plays. Hence he invited me to tour with the 'Marietta' company in order to study her needs. I did this, and suddenly discovered that she looked even better in boy's clothes than in girl's. So I wrote a plot that let her masquerade as a boy. Later she became a girl again—I liked that better than giving her a masculine part, like Siebel in *Faust*. Sunny was also tailored to the specific needs of its star, Marilyn Miller.

"*Katinka* was another story. It started out with a beautiful foreign scene, and my task was to fashion a book for it. When the play was ready the producer backed out and I was left with the book on my hands. I showed it to Rudolf Friml who liked it well enough to write a new score for it. So while it started with fitting a book to a score, it ended with a score setting a book!

"*The Cat and The Fiddle* was one of the few that began with an original play. Music and production came later. I planned a story for which music would be an integral and necessary part. My hero and heroine were both composers, one serious and the other popular. The plot let the latter write the serious writer from failure and worked out a happy ending in romance as well as in business. That's the kind of plot I like for a musical: the people can make music logically. I offered the play to Romberg, but it gave no opportunity for the great waltzes and marches that marked his style. Next, I showed it to Jerome Kern who loved it, precisely because it was believable and suitable for music that wouldn't kill the story by popping out at the wrong time.

"*Kid Boots* was a ticklish commission. I was called in to help the writers whom Ziegfeld had originally engaged to write the play. And they couldn't hit on anything—which is the most horrible situation that can arise in the theatre. I happened to find an idea and let it grow logically.

"Ideas come to you from all sorts of sources. Once Arthur Hammerstein needed a play, but didn't know quite what he wanted. Neither did I. In looking about for ideas, Arthur and I went down to Philadelphia to hear a look at a certain vaudeville act, a kind of hillbilly sketch. It gave us the idea for

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TEACHER'S ROUNDTABLE

(*Continued from page 22*)

al Miss Biro who was here briefly in 1940—those virtuosi have escaped the attention of the concert agencies which year after year bring to our shores practically of lesser or sometimes questionable greatness. I mention their names for the benefit of our Roundtable friends who are interested in listening to fine playing. The records, as I said are inexpensive, and they will be greatly enjoyed by the innumerable devotees of our instrument.

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THE ORCHESTRA IN THE DAILY LIFE OF YOUR SCHOOL

(*Continued from Page 16*)

as entertainment by some, it nevertheless provides an opportunity for the school to create favorable public support for the school music program

5 *Playing for the annual or semi annual, Commencement Program* has become a tradition in many schools. It is hard to imagine a Commencement without some enrichment by the school's musical organizations The Processional to bring the graduation class to their places in a dignified fashion and the Recessional to take them out after the program, as the proud and happy parents and friends look on have given the orchestra many opportunities to gain great importance in this ceremony Then of course the special musical selection by the orchestra or as an integral part of the program itself always provides the group with an opportunity to play before an audience that represents the greatest possible cross-section of the community It hardly need be mentioned that a poor or weak orchestra would soon eliminate the possibility of such an opportunity as an annual commencement appearance.

6. *Playing at a Fall, Winter or Spring Concert* may give the orchestra its chance to share with the band or choir or even import a soloist or guest conductor and present the complete concert When the choral group shares a concert with the orchestra, the possibility of climaxing the program with a selection in which the combined efforts of both groups are united should not be overlooked. Na type of music can prove more exciting, either for performers in the audience, than a thrilling oratorio or opera chorus sung by a fine choir with adequate support from a good orchestra On such an occasion all ardent supporters of both choral and instrumental music can unite in an exciting moment of music produced by every one's favorite group

7 *Playing exchange programs* with schools also may provide the orchestra its chance to test its mettle If the neighboring community has a fine school orchestra, what could possibly create greater local loyalty than to invite this school to present its orchestra in a guest appearance, and later to return the appearance by presenting your school orchestra to the neighboring school? Both schools should profit by such an exchange since students in both schools will be made aware of the excellence of their own group in comparison to a foreign group

8. *Playing special concerts* for the Junior High Schools and Elementary Schools in the district are also stimulating and challenging experiences. High school students will welcome the opportunity to return to their former junior high or elementary school and appear with their high school orchestra in a presentation especially prepared for their younger brothers and sisters

9 *Playing at the All City or State-Wide Music Festival* can also provide a tremendous source of motivation and pride in the good school orchestra Although this type of activity has been used for motivation in many places, it is still one of the most popular experiences if judged by the enthusiasm of the boys and girls who participate in the events.

10. *Playing before the Local, State or National Music Educators Conference* can also prove to be a most stimulating appearance for the orchestra. The rare privilege of furnishing the musical fare for an audience made up entirely of music teachers will always provide a most challenging experience for school musicians. The mere prestige of such an invitation will usually create loyalty for and pride in any school group that is thus honored If a trip to a neighboring city or a new auditorium is also involved in the appearance, even greater excitement will result

11 *Playing a Sunday Afternoon Vespers program* during the Easter Season in a beautiful church or cathedral can provide a splendid setting for music-making quite different from any other experience the orchestra may have. The aesthetic value of this kind of appearance is difficult to estimate

12. *Playing for the Memorial Day Services* at the local hospital or a specially prepared program at a home for the aged can also provide valuable experiences for those orchestra members who would render service and give of their talents to those less fortunate Giving of their best talents for the betterment of society and the enjoyment of others who are less talented can become a most stimulating experience for young musicians.

13. *Playing for miscellaneous programs* such as the Girls' Style Show the Historical Celebration, a "Thank You" Program, a "Pops" Concert, an Awards Program or a Senior Farewell Assembly where only graduating seniors play under the graduating student conductor, can all prove to be thrilling and enjoyable appearances and can bring the orchestra much fame and prestige, and at the same time contribute in a large way to the daily life of the school

So we have presented some of the most widely used means of making a school orchestra functional and useful, and at the same time providing an answer to the question of 'How to keep the orchestra working up to full capacity?" Each local school will find many more opportunities to make the good orchestra a definite part of its daily life

Since this is inventory time, it may be a good idea to review the public performance of this past season or past several years, and after some careful weighing, to decide just which activities have created real motivation and given great reward to your orchestral players and therefore should be continued And likewise, to weigh carefully the value of other activities that have not proven as successful, and hence, might well be discontinued. All activities that will stimulate motivate and prove challenging to the members of the orchestra should be all means be given stress in order to improve the group and make it hold a more attractive place in the life of the school. Have you discovered which agencies in your school and community can help you provide the best support for your orchestra? How can the finances and budgets of your orchestra be improved? How successfully does your orchestra function in the life of your school? With some careful thought and planning you can find the correct answers to these questions, and thereby start new life in your group Make this improvement the target of action for your orchestra in the New Year With renewed vigor and activity, the service record of public appearances for your school orchestra in 1956 should reach the maximum in terms of motivation.

THE END

WORLD OF MUSIC

(*Continued from Page 8*)

The Los Angeles Philharmonic Orchestra will present the American premiere of two new works—*Tweedot* by Gottfried von Einem, and the winning composition in the $1,000 award contest sponsored by the women's committee of the orchestra—as yet unannounced

The Vereniging Voor Nederlandse Muziekgeschiedenis (Association for Netherlands Musical History) is publishing the works of Sweelinck, Obrecht Des Prez, and others, in a new authentic version, corroborated by modern historical scholarship Editio Musico, 12 Nieuwe Molstraat, The Hague has been designated as sole agent for the new publications

Ernst von Dohnányi, Hungarian composer pianist, was honored with a series of three festival programs of his music on the University of Wisconsin campus, Nov 16, 18 and 20 Dohnányi, who has been living in the United States since 1949 is currently head of the piano and composition departments at Florida State University in Tallahassee.

The Little Orchestra Society, conducted by Thomas Scherman, in presenting the American première this season of works by Ginastera, Gounod, Janáček Moffat, Vaughan Williams, Gerald Finzi, Juao Orrego-Salas, Hindemith, Tcherepnin and Arensky

Ramiro Cortes has been awarded first prize in the $1,000 composition contest sponsored by the Women's Committee for the Los Angeles Philharmonic Orchestra. The winning work, "Yuma, a Symphonic Portrait of a Woman," inspired by a play by Garcia Lorca, was premiered by Alfred Wallenstein and the Los Angeles Philharmonic on November 23

The Deutsche Staatsoper, East Berlin's rebuilt opera house, has been reopened on its traditional location along Unter den Linden With a seating capacity of only 1,500, the $8,000,000 project is available for ballets, symphony concerts and chamber music, as well as the standard opera repertory

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IT SHOULDN'T BE A RATTLE

(*Continued from Page 45*)

Good Boy Here, a country lad goes to the big city full of high hopes of being a star, he meets with nothing but failure, but writes glowing letters home to his parents, telling of his success We were able to show both what happens to the boy and what his folks think is happening to him, by using (for the first time) the traveling stage which permits almost instantaneous changes of setting. The book for *Mary* which Frank Mandel and I did for George M. Cohan grew out of a newspaper article about prefabricated houses. We had our hero try to repair the family fortunes by building such houses, and the hit song was *Just A Love Nest* Cohan had some six composers of *Mary* all over the country it was one of the big ghost successes I ever had.

"Working with different composers makes you aware of different styles and you discover that while all of them write lovely music neither the men nor their outputs have anything in common. Friml wrote flamboyant graceful, romantic music, redolent of his native Budapest His mind functioned in terms of folk themes Romberg reflected Vienna—the Lehar school of big production numbers. Jerome Kern's warm had the melodic sweetness of a German folk song Vincent Youmans was a marvelous maker of melodies, but less an the florid side. In preparing books for them, one had to take these idiosyncrasies into account

"By way of advice to the untried young writers who will be turning out the hits of to-morrow, I'd say first of all, make sure you have the ability to write live, dramatic theatre. Next, be careful in choosing characters, stories, and situations for a musical play. If you want to write a serious book—and by serious, I don't mean sad, but credible, according to the truth of life and people—work out something that will allow music to find a place as logically as the characters find their places. The old, stereotyped musical hung its authors on the plot the way you hang balls on a Christmas tree And the Christmas tree is usually dead . Good musical comedy results when the music grows out of the plot, as the living blossoms grow on the branches of a living tree. Remember that musical comedy is a marriage of words and music—it should not be a battle!"

THE END

"The Birth of a Performance"

Here's a recording that belongs in every school where score reading, conducting or music appreciation is taught. Three sides contain rehearsal sessions with Bruno Walter preparing the Columbia Symphony Orchestra for recording Mozart's *Symphony No. 36 in C Major (K. 425)* the *Linz* symphony. A fourth side holds the finished performance. Notes by Neville Cardus and a complete score make this set a notable learning tool as well as a fascinating listening attraction. (Columbia SL-224)

Honegger: *A Christmas Cantata*
Distler: *The Christmas Story, Op. 10*

Not for the village choir these modern versions of the Christmas story, the former sung in French, the latter in German, are nevertheless welcome to discs. Paul Sacher conducts Honegger's 1953 *Cantata*, his forces including the Elisabeth Brasseur Choir, the *Petits Chanteurs de Versailles*, and the *Orchestre des Concerts Lamoureux*. Marius Voorberg conducts Hugo Distler's 1933 neo-baroque *Weihnachtsgeschichte* sung *a capella* by the Netherlands Madrigal and Motet Choir and excellent soloists. (Epic LC 3153)

Beethoven: *Symphony No. 3 in E-Flat (Eroica)*

What shall we say of the twenty-second *Eroica* to appear on LP? The Chicago Symphony is a good orchestra, its conductor Fritz Reiner, is world-renowned. RCA Victor's "New Orthophonic" recording process is notably successful. But other recordings feature good orchestras, conductors, reproduction. There's nothing in this new *Eroica* to put it in a class by itself. (RCA Victor LM 1899)

Bartok: *Violin Concerto*
Sonata for Unaccompanied Violin

Ivry Gitlis, Israeli violinist, performs these demanding numbers with comprehension and technical mastery. Jascha Horenstein conducts the Pro Musica Orchestra of Vienna in a splendid performance of the Concerto. Vox has recorded both concerto and sonata with the kind of "hi-fi" musicians acclaim. (Vox PL 9020)

Lehar: *Land of Smiles and Paganini*

The phonograph grew up on such records as this. Highlights of two brilliant Franz Lehar hits of the twenties fill a 12-inch LP with ratatouttang melodies played and sung with authentic Viennese spirit. Franz Sandauer conducts the Vienna Light Opera Company and able but unnamed soloists. (Epic LC 3130)

Mozart: *Violin-Piano Sonatas K. 454 and K. 481*

Two great names in music combine

new records

reviewed by Paul A. Elbin

for these sterling performances. Joseph Szigeti violin offers his customary chaste tone, and George Szell piano, displays his usual artistic mastery. But when will record companies discover that listeners use jackets as *programs?* One-tenth the space devoted to advertising would have provided space for listing the three movements of each sonata. (Columbia ML 5005)

Falla: *Concerto for Harpsichord*
Rieti: Partita for Harpsichord

Sylvia Marlowe's Capitol debut features the famous harpsichordist both as performing artist and as sponsor of Rieti's *Partita* and Surinac's *Tientos*. Playing with the Concert Arts Players, Miss Marlowe demonstrates the harpsichord's fitness as an instrument for twentieth century musical expression. (Capitol P 8309)

Strauss: *Till Eulenspiegel's Merry Pranks, Op. 28*
Death and Transfiguration, Op. 24

Nobody but Arturo Toscanini could dispatch poor Till with such precision and such high drama. Toscanini's performance with the NBC Symphony recorded in Carnegie Hall is brilliantly recorded. *Death and Transfiguration* taken from the NBC broadcast of March 8, 1952, stresses the drama of the score at the expense of the spiritual aspect. It suffers moreover from dry acoustics and hard sound. (RCA Victor LM 1891)

Schubert *Impromptus, Op. 90 and Op. 142*

While Ingrid Haebler is clearly neither a Schnabel nor a Gieseking, she plays cleanly and pleasingly. What she lacks in lightness, the elegance the master art displayed by the greatest of pianists, Vox's remarkable hi-fi piano reproduction is of doubtful value to Miss Haebler. (Vox PL 9040)

Mozart: Solo Piano Pieces

When Angel last year released its eleven-disc album containing the complete solo piano literature of Mozart played by Walter Gieseking, promises were made that the records would later be released singly. Album I is now on the market. Ranging from *Kochel* 1 (age six) to *K. 616* (the year of Mozart's death) Album I is a miscellany of beauty with *Sonata No. 10 in B-Flat Major, K. 570* as the major work. Silken reproduction aids Gieseking's impressive playing. (Angel 35060)

Mozart, *Cosi fan tutti*

A major offering of the fall season is this spirited full-length recording of Mozart's charming *opera bufa*. Elisabeth Schwarzkopf, Nan Merriman and Lisa Otto have the feminine leads. Leopold Simoneau, Rolando Panerai and Sesto Bruscantini are assigned the male roles. Herbert von Karajan conducts the Philharmonia Orchestra and Chorus. (Angel 3522C, 3 discs and libretto)

Haydn (Michael): *Symphony in C Major*
Concerto for Flute and Orchestra in D Major

Neither the symphony nor the concerto written by Joseph Haydn's younger brother Michael has been printed and neither has been recorded previously. Both are delightful works midway in style between the baroque and the classical. F. Charles Adler conducts the Vienna Orchestral Society in commendable performances ideally reproduced. (Unicorn UNLA 1007)

Bruckner: *Quintet for Strings in F Major*

(Continued on Page 49)

(Continued from page 48)

On every point this recording rates high. Germany's popular Kuecken Quartet augmented by Georg Schmid, viola, plays Anton Bruckner's only chamber work with appropriate romantic feeling and with technical excellence. Acoustics, dynamics, frequency range surfaces are just right. (Decca DL 9796)

Spelman: *The Vigil of Venus*

Obviously American-born Timothy Mather Spelman should be better known. His secular cantata based on an ancient Latin poem recorded in Vienna by Ilona Steingruber, soprano; Otto Wenner, baritone, the Vienna Academy Chorus, and the Vienna State Opera Orchestra, shows skill suggesting Carl Orff. Zoltan Fekete conducts. (MGM E 3085)

Rossini: *"Il Turco in Italia"*

The tenth *La Scala* performance for Angel Records is a valiant attempt to breathe life into one of the minor operatic classics. If you want a recorded *Il Turco*, this is it, but don't expect a "Barber of Seville." Maria Meneghini Callas, Nicola Rossi-Lemeni, Nicolai Gedda, Jolanda Gardino, Franco Calabrese and Mariana Stabile have the leads. Gianandrea Gavazzeni conducts. (Angel 3535 5S)

Eighteenth Century Flute Concertos

The composers of the three concertos on this interesting Vox release are all subject to dispute, but there is small possibility of dispute that Boccherini's *Concerto in D Major Op. 27* is the most worthwhile music on the disc or that Camille Wanausek does a fine job as flutist in all the concertos. Pergolesi's Concerto No. 1 in G Major and Gluck's Concerto in G Major, played with the Pro Musica Orchestra of Vienna, Michael Gielen or Charles Adler conducting, complete the program. (Vox PL 9440)

THE END

"MUSIC POSTAGE" BILL PASSES SENATE

In the May 1955 issue of ETUDE there appeared an article which presented in considerable detail many important facts connected with the cost of mailing music and the efforts being made to have Congress enact legislation effecting a reduction in certain postal rates. ETUDE believes that its readers are vitally interested in this matter, and will appreciate being informed on the present status of the bill. The following information comes to ETUDE through the courtesy of Mr. Leonard Feist.

ON JUNE 29th the Senate unanimously passed the bill for the "Readjustment of the Postal Classification of Educational and Cultural Materials." (S. 1292) This bill includes among other things a revision of postal rates on all sheet music to book rate. This means that sheet music which today must be mailed at regular parcel post rates, with postal charges dependent upon zone, could be sent at the current book rate of 8¢ for the first pound and 4¢ for each additional pound, anywhere in the United States. At the present time the parcel post charges on a package up to one pound of sheet music costs from 16¢ to 32¢. Postal charges on greater weights, of course, are correspondingly higher.

Identical bills have been introduced in the House of Representatives by Representative John E. Moss, Jr., of Sacramento, California. (HR 5139) and Representative Katherine St. George of Tuxedo Park, New York (HR 5142).

A special sub-committee of the House Post Office and Civil Service Committee was appointed to conduct hearings on these two bills. The hearings were held on July 13th and though they were held on very short notice, there were many communications to the subcommittee from various musical organizations. Testimony on behalf of the music sections of the bill was very forcibly and cogently presented. Congress, however, adjourned before the subcommittee made its report on the bill.

Immediately after Congress reconvenes in January it is hoped that the sub-committee will make its report to the full committee and that the committee will in turn report favorably to the House of Representatives.

A CHRISTMAS RECOLLECTION

(*Continued from Page 20*)

the Princess, her children two handsome lads, and their tutor. With merry making, resting and good cheer the afternoon passed pleasantly and at the eighth hour we arrived at the brilliantly lighted concert hall which was taxed far beyond its capacity with an eager and expectant audience. Only a few minutes separated us from the moment when the famous master at the keyboard would make his appearance, and as if hypnotized my eyes were fastened upon the door that would admit him to the stage.

The moment had come. Anton Rubinstein was on the stage! Vociferous, tumultuous applause greeted him. Slowly his head bent forward he approached the exquisite grand piano, and in bowing his thanks to the audience, his long raven black hair fell upon his forehead. Throwing it back without preluding at all, he attacked at once his own transcription of Beethoven's overture to "Egmont." As the master's velvety left hand landed upon a crashing E instead of the famous F of that overture a perceptible twitter went through the audience. A pianist, less renowned than Rubinstein might have safely stepped aside after such a mishap but with Rubinstein the audience realized that his inner emotion was responsible for such accidents and in such dissonances it recognized a Titan who played with boulders. The heroic Beethoven was followed by the highly romantic Schubert, whose works no pianist interpreted more sympathetically than Rubinstein.

By this time Rubinstein must have left that he had his audience under his magic spell, and he led his hypnotized listeners into the fairyland that the wonderman Chopin had disclosed to the world. After the fantastic poetry of the F minor Ballade, and the soulful wistful yearnings of the A flat Nocturne, he turned to charming realism to the joys of the world. To the exciting rhythm of a mazurka and the caressing A flat Valse the dreamy Chopin stepped into the ballroom, and the clumsy titanic Rubinstein became the most graceful dancer. Anyone in the audience might have thought Rubinstein's versatile nature exhausted, but the program had much as yet to store for them—Schumann's Etudes Symphoniques in Rubinstein's interpretation are one of the most cherished recollections of that occasion. Once perhaps in the susceptibility of my enthusiastic nature or to the impressiveness of my youthful mind I remember the playing of these tone pictures as though I heard them now, and I confess that despite the unto worthy readings given them in later years by Mesrer Essipoff, D'Albert, Godowsky, Paderewski, Sauer, Hallmann Rosenthal and other famous pianists, I can never dissassociate their interpretation from Rubinstein's.

With Liszt's Second Hungarian Rhapsody he proved his virtuosity. What we now hear from time to time of those whirlwind, rhapsodic improvisations, is but the echo of such glorious playing as characterized Rubinstein's treatment of them. As he proceeded over intricate cadenzas of his own creation to the crescendos of his own composition, a Valse Caprice," the audience was rising in full enthusiasm in the middle part, at those famous skips of the right hand, it seemed as though he would tear the piano apart, and many a high note was struck nearly but all this belonged to the enthusiastic spirit of the moment, which had reached an indescribable pitch and which ended in the most incredible ovations for the great the only Rubinstein.

Such was Rubinstein's art. The occasion referred to is but one of many triumphs of his life.

We returned home the next day. My Christmas gifts were numerous but above all I prized most highly the consciousness that I had heard Anton Rubinstein, one of the world's greatest masters.

THE END

THE INDOMITABLE FINN

(*Continued from Page 26*)

First, "The Kalevala Suite" and later "The Swan Of Tuonela" echoed and reechoed through the length and breadth of the land. The hard pressed authorities ordered his work destroyed.

Still the young Sibelius was not satisfied. Once again he turned to his music. In the late fall of 1899, he began to write feverishly. The notes came naturally. In his imagination, he saw Finland past and future, her aspirations, her dreams, her hopes.

For the Finns, the resulting piece, "Finlandia," became a rallying cry. They committed it to memory, it was hummed, sung, remembered. It became both a hymn and an anthem, and a renewed resistance flung at at the foe.

It furtively crept over the borders of Finland herself and was heard in other countries. No one could resist the clarion call. Sibelius and the Helsinki Symphony Orchestra went on tour and wherever they played they won friends for the cause of Finland. Finally even Nicholas himself had had enough. The persecution stopped. It was not until 1918, and the Communist revolution, that she was to win her independence, but for all practical purposes Finland had become free in the autumn that "Finlandia" was composed and submitted to the world.

All this from a man who was never destined to be a musician, the Finns are quick to remind you. When Sibelius was born in 1865 the Year the American Civil War ended, his doctor father had already planned the son's future career. It was soon calculated to bring honor to the family. In one capacity or another, a Sibelius had served his people for generations. The young Jean would be a judge. And when Christian Sibelius died two years later on his deathbed he made his wife promise that his wishes would be executed.

But when the young Sibelius became of school age, it soon became apparent that he was totally unfit for a life at the bar. He would sit in the classroom, totally oblivious to his lessons, and stare out the window at the beauty around him. His heart yearned to describe a tree, its branches arched to the sky, a lake, still, in the meadow sun. Yet it still had not occurred to him that as his music he might do so.

Piano came easily for the future composer. He himself modestly admits that when he was six he was already using music. Three years later he suddenly lost interest in the piano and took up the study of the violin.

Still, he was forced to pursue the judgeship. The law came hard for a young man whose heart and interest lay far from facts. Study was impossible. Sibelius' imagination led him to the forests, to the bird in flight, to the ancient grandeur that was once his national heritage.

One afternoon goaded, frustrated, he threw down his law books and fled from himself to desperation. It was on this day that a composer was born. Sibelius never returned to law. He had made his choice and, in defiance of everyone, music became his life.

The years that followed were a revelation. Studying in Helsinki, then later in Vienna and Berlin, Sibelius showed such an aptitude for composition that his instructors soon realized they were dealing with a student destined to become foremost in his field during his lifetime.

The news from home brought no end to his studying. Returning to his homeland and the resistance movement, he unleashed the flood tide of music that was to culminate in "Finlandia" and the majority of his tone poems. With the freedom from the Russian tyranny that 1918 brought, Sibelius, along with his nation, grew in stature. He wrote prolifically. From his pen have come 125 separate works of music, all imbued with one theme, one common thread—the glory that is his native land.

When, on November 30 1939, the Russian armies, massed on Finland's frontiers awaiting the opportunity that the outbreak of war in Europe presented, marched across the border

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GOOD TECHNIQUE MORE THAN FLASHY PERFORMANCE

(*Continued from Page 23*)

it. Now, after this long period of groundwork development, he finds that he can do with ease what he never could arrive at before. Such a reward is worth all the hours of study and application expended.

Contrary to common belief, it is more difficult to play softly and at a moderate speed than it is to play rapid passages and intricate ornamentation at fast tempo very loudly.

Sometimes, through lack of confidence or an excess nervousness, accordionists still increase their tone and tempo more than they intend to. The accordionist who can play a long series of intricate and more or less rapid successions of passages in a slow tempo, and pianissimo with good rhythm, is accomplishing something much more difficult than the showy, flashy type which so easily fools the uninitiated.

In order to play smoothly and rhythmically, the accordionist must possess technique of finger manipulation, to play with color he must acquire the proper technique of the bellows, to play with feeling and emotion, he must have the proper touch, to play with power, he must know how to apply strength. All of these many branches make up the material of technique which every accordionist must have to reach his aesthetic goal.

Just as every uninteresting stone has its own indispensable place in every great architectural structure, even so it is with the most insignificant detail of workmanship that must not be overlooked by the accordionist. No student should despise or undervalue the most mechanical aspects of technique, for they are the astriar and bricks of his musical architecture.

CHRISTMAS CONCERTS IN GRAND CENTRAL

(*Continued from Page 39*)

tures at suitable locations where they'll be seen. She sacrificed a good paying organist job to take on this task, but she has no regrets. During each concert, which lasts for two hours at noon and two hours before supper time, eager music-lovers crowd around the organ. Their requests are varied, some ask for Chopin, others for Handel.

Between selections she distributes gospel tracts. She encourages her audience to sing along with her music. "Bow your heads and sing. If you mean it, He'll come in." Mrs. Read shouts above the din of the noisy terminal as the travelers join her in the words of a hymn.

There was the time a young sailor nudged his way through the gathering and moved close to Mrs. Read. "Can you play 'In the Garden'?" he asked softly. "My father died last week," he explained mournfully. "That's my mother's favorite hymn. She told me never to forget it."

Another time Mrs. Read was instrumental in bringing a family together. A middle-aged man had asked her one afternoon to play a certain hymn. Mrs. Read's warmth and friendliness prompted him to tell her his troubles. His wife was leaving him for a younger man, and his fifteen-year-old daughter was keeping very late hours every night. "Please pray for me," he pleaded Mrs. Read bowed her head, she prayed that the family would be reunited and that they would some day soon gather around her organ and sing hymns together.

Mrs. Read decided to supplement her prayers with some personal missionary work, as the man had left his name and address with her. After the concert she called up his home and spoke sincerely but dispassionately to his wife. She mentioned how anguished her husband was at their separation and she assured the wife that her husband truly loved his family. "Why don't you come here tomorrow afternoon" she said calmly. "The whole family together."

The next afternoon, while Mrs. Read was playing an organ selection, she glanced up at the mass of onlookers and noticed the man standing there with his family beside him. "We're together now for good," he said jubilantly to Mrs. Read later. "Your prayer is answered!"

This Christmas, as every Christmas, Mrs. Read will be at Grand Central continuing her great life's work. She will have the assistance of about forty-five different choruses, who will appear alternately at each concert. Just about all of the over a million travelers who pass through the giant terminal during the holidays will be affected by these musical interludes. Some will be comforted, some will be inspired, others may even have their lives changed for the better because of these glorious concerts. Most of them will echo silent agreement with the words recently expressed by a Grand Central red cap. Standing beside the organ one afternoon, the red cap said glowingly "Mrs. Read, your organ music makes me want to put my arms around the whole world."

THE END

VIOLIN QUESTIONS

HAROLD BERKLEY

De Beriot Studies

Mrs. H. M. C., Florida. There is a second book of the De Beriot Concert Studies, but it is not as valuable as the first book which I edited for G. Schirmer Inc. It deals with the Technique of Expression according to De Beriot's understanding of it. Most of the studies are melodic written in the sugary sentimental style typical of De Beriot. To work on them would be wearisome for a present day violinist. But the First Thirty Concert Studies are quite another matter. They are tremendously valuable in developing accuracy and fluency of technique and for teaching the pupil to play technical passage work with musical flexibility. To follow them I would suggest the Carlinis Studies (Matinees) and the Etudes of Wieniawski Op. 18. But you should return to the running studies in the De Beriot book until you can play them rapidly and with ease.

Question of Shoulder Pad

A. Z., Jordan. The normal height of the E string above the bridge end of the fingerboard is about 3½ mm. which is approximately ⅛ of an inch. The height of the G string, measured in the same way, is about 5½ mm. or about ⅛ of an inch. (2) The question of a shoulder pad is one that each player must answer for himself. Another person can only make suggestions. The essentials for an effective shoulder pad are (1) that it does not press against a vibrating surface of the violin and (2) that it enables the player to hold the violin firmly without pushing the shoulder upwards and forward—which is a bad habit because it eventually stiffens up the left hand technique.

Excellent Commercial Violins

Mr. H. H., Alabama. The firm of Lollin Mezin used to be—and perhaps still is—one of the best producers of commercial violins in Europe. Prices for their instruments range from about $100 to around $250. An exceptional specimen would bring a higher price. Some of these commercials made under this house name quality far above their commercial price range.

TEMPERED AND UNTEMPERED SCALES

(*Continued from Page 25*)

Without knowing the student it is extremely difficult to say when he should be given the third position. If he has a good ear and plays in tune in the first position he can certainly begin the third at about the time he starts the first book of Kayser. In the event that practice time is limited, the lesson assignments can be one week on the third position and the next on Kayser. Provided the student has a keen ear the earlier he is given shifting studies the more fluent his technique will become.

Difficult as it is to say when a student should begin the third position it is even more difficult to suggest solos for an adult of whose taste and musical understanding one knows nothing. However, you might consider the following. To start with I would suggest "A Tune a Day," Book I by Herfurth. "Folk and Master Melodies" by Wesley Sontag. For slightly more advanced players you could use "12 Little Classics" by Constance S. Brown (Mills Music Co.) 12 Easy pieces by Prachi (Boston Music Co.). And for students whose reading for Kayser I, you would find his own "Ten Sketches" (Carl Fischer, inc.).

For elementary adult students I would suggest, a technical material, Books I and II with their supplements of the Laoureux Method the 60 Studies of Wohlfahrt (two books) and the Kayser Studies. The Max Rang Method could be used in place of the Laoureux.

For your 16-year-old student, if she is musical and keen you could not go wrong with the Rang Method, the Laoureux, or the Violin Method by Samuel Appelbaum. The pieces to go with these and the studies to follow them you can take from the foregoing lists. If your local dealer cannot supply you with these items you may order them from the publishers of ETUDE.

ORGAN & CHOIR QUESTIONS

Frederick Phillips

I have a small one manual organ bearing the name B. Schoninger Meloden Co., New Haven, Conn. On the inside above the bellows, is stamped the number 1854. Can you give any information regarding the date of this instrument?

I. A. S., Calif.

We have been unable to obtain any specific information regarding this instrument or its age but there was a piano manufacturing firm B. Shoninger Co. established in 1850. It is quite probable that the same firm made the organ in question, and if so the date could be in the 1850's or somewhat later. The Shoninger pianos are now being made by the National Piano Co., New York City.

I am at present playing in one of Chicago's larger churches (Baptist). We have an average attendance of from 600 to 800 per service. Yet the question of proper music disturbs me. Heretofore I have been playing such pieces as "Rigaudon" by Campra and Gigout's magnificent "Toccata in B minor" but more than these are also frequently on recital programs. If these are to be reserved exclusively for recital work is there any collection of really good service music which does not consist of "flagrant" triumphal marches, and dreamy theatrical "meditations?"

L. D.—Ill.

The Theodore Presser Company has published a series of three volumes known as "Church Organist's Golden Treasury" containing Choral Preludes of the classic period, and eminently suitable by a good grade of service music. Then there are the "18 Choral Preludes" by Bach and the Mendelssohn Sonatas and Preludes and Fugues published collectively. Clarence Dickinson has compiled and edited two volumes of "Historical Recital Series," which contain 20 numbers each, many of them suitable for church use. The "Modern Anthology," edited by David McKay Williams, comprises 27 compositions ranging from easy to difficult, by the finest composers most of whom are still living. It would be impossible to furnish a comprehensive list of single numbers, but the following may be useful to you in selecting worth while compositions suitable for service purposes. Concert Overture and Chorale "Alleluia," from the cantata "Unto Us a Child is Born" Bach-Biggs, *L'Heure Mystique*, Bedell, Choral Prelude on "Stilomi" Bilgood. An Easter Alleluia Bossi, Still Waters Wesley, Le Carillon from Suite I Adelaide Bizet, Sonata in C minor no. 98th Psalm Renkke, Symphony in G Sowerby, Suite Gothique, Boellman, Finlandia Sibelius, Question and Answer, Wolfenbuttle Many of the Handel Concertos (complete or parts) are excellent.

I have assumed responsibility as organist of a small Episcopal Church, having a one manual Wurlitzer organ with a 12 note pedal clavier. I need organ music suitable for preludes, offertories and short postludes. I would appreciate information regarding appropriate music.

G. R. A.—S. C.

For this type of organ it would probably be better to use regular reed organ collections, since most pipe organ books would require two manuals and a more complete set of pedals than the 12 notes you have. Some reed organ collections have small notes in the bass clef for pedals, and where these do not appear the usual practice is to double an the regular bass notes of the music. We are sending a marked circular indicating reed organ collections in which we believe you will find a sufficient number of suitable numbers to justify the purchase of the books.

We have the smaller two manual Cunnsonata in our home. Our 14-year old daughter has studied piano five years, and plans to study pipe organ later, but for the present we hope to find a teacher from whom she can learn the basics on our own organ. Should

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JUNIOR ETUDE

Edited by Elizabeth A. Gest

Christmas Waits

By Leonora Sill Ashton

JULIAN and his sister Anne were making preparations to go out and sing Christmas carols later in the evening with some friends.

"I wonder why people call na *Waits* when we sag carols in front of the windows on Christmas Eve," remarked Anne

Julian handed her the book he was reading about Christmas customs. "Here is a story that tells you all about it" he said.

Anne opened the book. "Oh!" she exclaimed, "the Song of the Waits! Listen Julian Let me read them to you

'One night, several hundred years ago in London a small boy awoke crying but his mother found it was merely a bad dream There is nothing to be afraid of, she told him, because in a moment the Waits will be in front of the house to guard us and sing to us. The boy listened, and from the street came the sound of flutes. Then he heard men's voices chanting a song,

Give ear to the clock, Beware of your lock,
Your fire and your light, And God save you
Good Night

When the little boy heard those words he knew there was no need to be afraid

"It is said that in the thirteenth century there was a statute providing for the city of London that each gate shall be shut by the servant dwelling there and each servant shall have a wait at his own expense

"The name of the men—*waits*—came from an old Anglo-Saxon word, *Wacan*, meaning to watch. Every day some of the Waits stood guard at the gates of the city, while others guarded the palace of the King and when night came these singing watchmen went up and down the streets guarding the homes of the people. Their song *God give you good night* would be heard by men, women and children"

"Here, Julian, you read some," said Anne, handing him the book Julian continued the story "This faithful watch continued for generations. Then, a time came when a change was made in England A regular police guard was established and the services of the Waits were no longer needed

"But they found new ways to occupy themselves Some of them had learned to play instruments and they formed small orchestras and bands which were in demand, and, when Christmas Eve came around, they were out in the night as of old, under the sky and the stars, going from house to house with their instruments and singing the carols of Christmas."

(*Continued on next page*)

Who Knows The Answers

(Keep score. One hundred is perfect)

1 From what country did we get the beautiful Christmas carol *Silent Night?* (5 points)
2. What well known carol was composed by Handel? (5 points)
3 In what oratorio is there an instrumental interlude called *Pastoral Symphony?*
4. Which country gave us the carol *Bring a Torch, Jeanette, Isabella?* (15 points)
5. Who composed the *Christmas Oratorio?* (10 points)
6. The two measures given with this quiz are the last two measures of what carol? (5 points)
7 What well known carol was composed by Mendelssohn? (10 points)
8. What country gave us the carol *Deck the Halls with Boughs of Holly?* (15 points)

9 From what country did the Christmas tree come? (5 points)
10 Who originated the representations of the Bible story of Bethlehem by making a realistic manger or creche? (20 points)

Answers on next page

Before the Baton

by Ida M Pardee

ORCHESTRAS and bands have not always been conducted by a single man waving a slender stick. It is only during the last one hundred years that the baton has been popular

In ancient Egypt the musicians followed the beat of a man clapping his hands, while in Greece the time-keeper was a tapper wearing an iron shoe!

In the early days of opera there was no conductor in the modern sense. One of the musicians did the leading, and usually on the harpsichord organ and, later the piano In Italy one of the violinists often conducted (Monteverde was one), tapping on his instrument with his bow Another unusual time-keeper banged on a table or on the floor with a stick. Jean Baptiste de Lully, who introduced opera and ballet into France in the seventeenth century, did his own conducting, using a heavy walking stick with which he pounded the rhythm on the

(*Continued on next page*)

Christmas Waits

(*continued*)

"Julian, that is a very interesting story!" exclaimed Anne, "and I hope people will continue to call us Waits when we go out to sing carols on Christmas Eve I only wish the story told about one of their special carols so that we could sing it, too"

"It does," replied Julian "I have not finished reading yet. Here is a well known carol of old England *God rest you merrie, gentlemen, Let nothing you dismay*—"

"Oh everybody knows that one," Anne interrupted, "and just think! It is really the same kind of a song the Waits sang when they were watchmen because it tells us not to be afraid When we go out to sing carols tonight let's pretend we really are Waits, singing All's Well, and *Let Nothing You Affright*, as the Angel says in *God Rest You Merry, Gentlemen.*"

Dear Junior Etude
I enjoy the Junior Etude very much. I study piano and ballet dancing. As I live in a part of Texas where male ballet students are uncommon I would therefore, like to hear from some boys who study ballet.

Dusty Dunnigan (Age 19), Texas

The Can't-Find-'Ems

"Well!" exclaimed Mum Brown at the end of a busy day of piano lessons. "Everybody had the *Can't find-'ems* today Patsy could not find her notebook Jack lost the list of musical terms I gave him last week Marilyn left her exercise book at her grandmother's Sydney thinks he left his music at Dick's house but Dick says it is not there Mary Jo lost the pin she won at the last recital Nancy lost the last page of her Sonatina Dear me! What a day!"

Do you ever get the *Can't find 'ems?* This is a very trouble-some ailment, but it can easily be cured by taking a dose of carefulness-capsules after each practice period. Be sure to take them any time you need them

Answers to Quiz

1 Germany 2 Joy to the World, 3 The Messiah 4 France 5 Bach, 6. See Amid the Winter's Snow, 7 Hark! The Herald Angels Sing, 8. Wales, 9 Germany 10 St. Francis of Assisi, Italy who died in 1226.

No Contest this Month

Results of August Essay Contest

Junior Etude readers are taking their music seriously, as was shown by the many interesting essays on "Music in my life" Two winners tied in Class A and in Class B.

Prize Winners

Class A Jocelyn McAfee (Age 17), Michigan, and Gregory William Kosteck (Age 12), Maryland

Class B Eileen Henschman (Age 14) Wisconsin, and Isabel Jean Woods (Age 14), Idaho

Class C. Lenore Lane (Age 11), New York

Special Honorable Mention

Class A Rita Doetsch and Jay McCracken, Class B Nancy Ellen Barre and Donna Kay Adams, Class C Kathryn Banghart and Glenda Stevens.

Honorable Mention
(in alphabetical order)

Miriam Barrows Ann Champion Walter Conrad, Gilda Cunnings, Lorna Davis, Virginia Doherty Muriel Edgar Teresa Fayette, Ellen Goldberg, Karen Gustafson, Linda Harris, Andy Hudson, Joan Jackson, George Jacoby Mildred Jones, Anna Lawson Joan Lewis, Bert Loomis, Dorris Munson, Olga Nelmaier David Pates, Jack Peters, George Palmer, Jeanette Swartbout, Gloria Thomas, Ernest Trabor Frances Wallabus, Marilyn Webber Katherine Weintz, Dennis Young.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers Do not ask for addresses Foreign postage is 3 cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail Print your name and return address on the back of the envelope.

Dear Junior Etude
I have been studying music for four years and enjoy reading Junior Etude. I would like to hear from others who are interested in music and stamps

Caroline Jones (Age 10), New Zealand

Dear Junior Etude
I study piano and play twenty pieces and have them all, especially the Mozart Minuet in G and Bach's Little Preludes. I have a piano at my own My two sisters and my two cats, Winky and Tootsie-Roll also like to play on it! My favorite records are the Beethoven Piano Concerto and the Grieg Piano Concerto

Eugenie Adamec (Age 6) New York

Eugenie Adamec (Age 6) N Y)
Mrs. Jessie Deane Traiere
Miss Alice Ruskin

Dear Junior Etude
I have studied piano for five years and also play French horn and cello Our school has a seventy piece orchestra and a forty piece band and I belong to both, and also to the all Philadelphia Band and Orchestra My hobbies are sports, handicrafts, nature studies and languages I would like to hear from others.

Anne Greenwald (Age 14), Pennsylvania

Before the Baton

(*continued*)

floor This practice actually killed him Absorbed in the first performance of one of his compositions, he accidentally struck his foot. The severe blow caused infection gangrene, amputation and—death

Other conductors waved strange things at the musicians to keep them in rhythmic line, such as a handkerchief tied to rod another which was quite common was a slender roll of paper such as that used when von Weber conducted in London in 1826

Present day conductors frequently discard the baton and conduct with their arms and hands

Jimmy's Secret

"I'll tell you a secret"
Said Jimmy Jones,
"But promise you never will tell
I've gotten to like all
My scales and things!
I'm learning to play rather well!"

FROM "BASIN STEEET" TO THE DIAMOND HORSESHOE

(Continued from Page 31)

or something. In [illegible] he talked about all of his [illegible] their doings, chatted with the guests.

It was an incident during the Chicago Civic Opera's 1923-24 season and Milton Cross' early announcing days that taught him to go to the opera broadcasts prepared with notes. The Lyric Opera was presenting an evening of operatic excerpts for its patrons and Cross was just concluding his routine for the radio listeners of "Il Trovatore" and about to undo the stage microphones to be turned on, when Samuel Insull unexpectedly stepped out on stage. He began reading the Civic's yearly report to the audience in the hall. "It wasn't the sort of thing that a network would want in bother broadcasting to a whole nation," recalls Cross, "and the New York office got word to me just to keep talking, stalling for time during Insull's speech. For thirty five minutes I was nearly tearing my hair out trying to think what to say. Luckily I had in my pocket the itinerary of the opera company's forthcoming tour, what artists were going, how many carloads of scenery were used on a tour—and I went on about that. When I finished and heard Insull still talking, I became more frantic than ever and began to describe the labyrinth of paths beneath the old Civic Opera House. Then the cellar under the stage where I and the technicians were located and where, when the chorus and ballet went into action we had to put on our coat collars to keep off the dust that flew around. People must have known I was suffering, stalling the way I groped my way through what I was saying. Later Insull came down to see me and said, 'I heard you were ready to go on with the broadcast, so that's why I curtailed my remarks.' Curtailed, indeed! At any rate, instead of being fired, it worked the other way and I got more assignments. But I did make up my mind after that always to take notes with me."

The time of the Metropolitan when Giovanni Martinelli was stricken in the midst of his *Celeste Aida* with an attack of indigestion Cross was prepared but not allowed to use his notes. "I had six closely typewritten pages on the singer's career," he says, "just the thing to be used when there was no other news on the house and no one knew how sick Martinelli was. 'Let me go as long as I can and talk about Martinelli —he's the man of the hour—and I don't have to ad lib either.' I told the engineer. But no, the broadcast was sent back to the studio and a true took over and the opera went on with a replacement.

When he was announcing the Lewisohn Stadium Concerts, Milton Cross also was left alone to fill the intermissions. "I did that by using the notes in the program and notes of my own. That made me work, sure. But while a thing I was learning," says the man who in those days was working evenings as announcer and the third member of a harassed two-man staff at New York's WJZ.

How he got the job at WJZ in 1919 still amazes Milton Cross. "I had a girl in East Orange, New Jersey," he reminisces, "and one day she persuaded me to come with her to visit a friend who had a crystal set and used to listen to the voices and music. WJZ was broadcasting from the Westinghouse Electric Plant in Newark. Well, when I picked up the earphones to hear my very first radio program, I got the Commissioner of Highways in New Jersey talking about safety on the roads, then a series of amateur singers. On a dare from my girl and her friend, who said they'd get a look out of hearing someone they knew sing over the radio, I wrote to the station, was given a date and, without audition or rehearsal put on the air for a half hour singing a program of ballads and oratorio numbers." Most surprising to Cross was his being asked back to sing and then being approached for a job as staff singer. Determined to continue his studies at the Damrosch Institute of Musical Art and to become a music supervisor in public schools, he refused the job, accepted work at WJZ only when he was offered a position as part-time announcer-singer which meant he could both continue his studies and earn his living.

"Finding so much music in radio," one admits Cross, "I decided to stay there. And I can't imagine being happier about any decision."

As it is at present, for all his announcing stints on music programs, he cannot get enough music to satisfy him. For some months he has been talking with television officials about how to present more fine music on TV ("I'd like to be even busier than I am and wish I had some good music shows on TV as well as radio").

During his working hours Milton Cross tries to find time to hear more music, often sneaks into the auditions which are held once a week for the Sunday "Metropolitan Opera Auditions of the Air." "I'm not a judge," says he, "but," he adds smilingly, "I'm a pretty good guesser. Of course when you come across somebody like Leonard Warren, Robert Merrill or Patrice Munsel and hear their voices once and then again, you're pretty safe in guessing they'll be winners."

Many if not most of the winners and Met stars number among Milton Cross' friends. Rise Stevens, for one, he has known since she was a child. "She came in the 'Children's Hour,'" he tells, "a show which antedates Major Bowes' program and where young people did what they could do best. I announced the program and also helped plan it. I think we could call the show which came from Manhattan's old Aeolian Building from 1924 till 1950 the original amateur hour. I surely enjoyed every minute with those youngsters. I may have had to work with an script and ad lib all the way but it was darn good training for those later battles with opera reporting."

Cross was also to find himself making friends of artists and having a good time when he was given a chance to cut up as the master of ceremonies for radio's "Chamber Music Society of Lower Basin Street" several years ago. The hour gave him pleasure because it brought a lot of opera stars to radio and offered people like Lauritz Melchior and Enzo Pinza their first opportunities.

(Continued on Page 60)

COMPETITIONS (*For details, write to sponsor listed*)

• Fourth annual Student Composers Award, sponsored by Broadcast Music Inc., and BMI Canada Limited. First prize of $2,000 and nine additional awards totaling $7,500. Deadline: February 15, 1956. Details: Russell Sanjek, Director of SCRA Project, Broadcast Music Inc., 589 Fifth Avenue, New York 17, New York.

• Artists Advisory Council Second Composers Contest. Prize of $1,000 and first performance by Fritz Reiner and the Chicago Symphony. Requirement: an jet orchestral work about 20 minutes long. Deadline: December 1, 1956. Details: Mrs. William Cowen, President, Artists Advisory Council, Room 201, 55 East Washington, Chicago, Illinois.

• The Benjamin Award of $1,000 for a "restful and respectful" orchestral composition. Winner of the Award is assured of at least one performance by the North Carolina Symphony during the current or next following season. Closing date: December 31, 1955. Details from the North Carolina Symphony Society, Box 1214, Chapel Hill, North Carolina.

• The American Academy in Rome offers fellowships in musical composition to U.S. citizens for one year beginning October 1, 1956. Yearly stipend is $1,250 a year plus round trip transportation between New York and Rome, studio space, residence at the Academy, and an additional travel allowance. Details: Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, New York. Deadline for applications: December 30, 1955.

• The Queen Elizabeth of Belgium International Music Competition. Fifth International Piano Competition. Award: diplomas and twelve prizes worth all together more than 600,000 Belgian francs. Closing date: applications must reach the Manager, International Competition "Reine Elisabeth de Belgique," Palais des Beaux Arts, rue Baron Horta, Brussels, before January 31, 1956.

• Sigma Alpha Iota Third American Music Awards Competition. Cash prizes of $300 each to composers of a choral composition for three-part women's voices and for a vocal solo. Closing date: March 1, 1956. Details from Miss Rose Marie Grentzer, Oberlin College, Oberlin, Ohio.

• Organ Composition Contest under auspices of the American Guild of Organists. Award of $200.00 offered by H. W. Gray Company, Inc., and published thru this company on royalty basis. Closing date: January 1, 1956. Details from American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

Christmas Greetings

ETUDE extends Christmas greetings to its readers everywhere, with the hope that their holiday season may be greatly enriched by their participation in musical activities.

THE INDOMITABLE FINN

(*Continued from Page 50*)

Sibelius and his nation guided for the inevitable. This time it was not Nicholas, it was Stalin. The object wasn't a Czarist tyranny it was a Communist "utopia." To the composer's mind it was all one and the same thing.

From his home thirty miles north of Helsinki he offered his people the comfort and inspiration they craved in this darkest hour. Oddly enough a desperate Finland turned not to no political leaders and generals for strength, but rather tapped the inner reading reservoir of Sibelius.

First in amazement, later in genuine excitement and pleasure the world watched as the Finns withstood the enemy and, though in the end the Soviets won, in the hearts of 4,000 000 Finns was the knowledge and the satisfaction that liberty had been snatched from the jaws of the invader. Once again the Russian had been stopped by Finland's indomitable yearning for Freedom and by the citizenry's refusal to accept any substitute no matter how couched.

Today, in his 89th year, Sibelius has become the elder statesman of his land and universally acclaimed as one of the greatest musicians of his or any time.

A giant among men, the only thing Sibelius has hated more than tyranny is the knowledge that he is growing old. Unable—as with the Russians—to stop the encroachments of an enemy he has done everything to prove to himself and the world that time, at least for Jean Sibelius, stands still. For example, when his hair began to turn gray, toward middle age, Sibelius, unwilling to accept age, shaved his head clean. Today, his bald head stands in mute testimony to his strength and inner youth.

Of late he has been living the life of the recluse. There are those who say that the composer now shuns company even friends of long standing, because he wishes his countrymen to remember him as he was, not as he is now. Be that as it may, they respect his wishes. To them Sibelius' word is law and his a people so instilled with the spirit of independence, this is rare achievement.

But perhaps to Sibelius and the Finns, no better description can be given of what he has tried to do and what he has accomplished these past fifty years, than the one made at a recent concert in New York City, at which a conductor before leading the orchestra in "Finlandia," turned to his audience and said, "The music you are about to hear comes from the pen of a man who has devoted his life to his nation and to the freedom of the oppressed everywhere. This is the true key to the universal greatness of Sibelius."

THE END

THE SPECIALISTS

(*Continued from Page 24*)

all his knowledge of the "Art of Fugue" is not the slightest use.

The well prepared man, on the other hand, who has a flair for improvisation—or like most of us, has learned how to improvise by working at it—meets the situation by improvising on themes from the Offertory meanwhile moving in the general direction of G Major to be prepared for the Doxology, and all so smoothly and fluently that few in the congregation are aware anything out of the ordinary is going on. And it goes without saying that those who are aware will be impressed by the organist's resourcefulness and musicianship.

This is an example of the sort of non-specialization which I believe every good organist ought to have. It is wonderful to be able to give a virtuosic performance at the D Minor Toccata and Fugue. It is also wonderful, and from the standpoint of the working organist more useful, to be able to transpose read at sight, improvise play accompaniments for anthems and solos, and know what to do when a vocal soloist skips from the first to the third stanza—as easy thing to do by the way, and I think anyone who has rung an public will agree.

What about hymns? Musically speaking these are simple four-part compositions, with few rhythmic complexities, comparable in difficulty as a rule to a Grade 3 piano piece in Sunday School they are usually entrusted to piano-playing high school teen-agers.

Yet I stick by my opinion, published in this space from time to time and reiterated to students in what I suppose must seem dogmatic fashion that the playing of a simple hymn-tune is one of the most challenging of the organist's assignments.

Playing hymns is fundamentally different from, say, playing anthem accompaniments. It is the difference between playing for untrained singers and trained singers. The latter even if not professionals, have rehearsed the anthem at choir practice and are ready to go.

For hymns, on the other hand, the organist must support congregational singing in such a way as to overcome the reluctance of worshippers, especially in city parishes which have not the easy going informality of neighborhood churches, to lift up their voices in song among relative strangers. The organist must use a variety of tricks to keep the rhythm precise and to overcome the universal tendency of congregations to drag the tempo.

These are only a few of the problems encountered by the working organist in his daily labors. The problems are many and diverse, and to solve them requires versatility. The working organist is a man of many skills rather than of specialized knowledge.

I hope that our post graduate students have a thorough knowledge of this fact when they go about the specialized study. The matter concerns me because scholarships and fellowships are at present available in such numbers that a whole generation of organists may be influenced thereby. It seems to me that hardly a week goes by during which I am not asked to endorse a graduate student for a Thingamabob Fellowship or a Thingamajig Scholarship, often with all expenses paid including tuition, living costs and passage to and from Europe.

These are endorsements which it gives me great pleasure to make. I have often wished, however that the recommendation might be accompanied by some such fatherly counsel as this:

"My lad enjoy yourself. Make the most of your fellowship. Enrich your talent and improve your mind. Broaden your culture non-musically as well as musically by contact with art galleries, museums and the architectural treasures of the Old World. But don't thereby despise the New World, and don't let it make you too proud, when you come home, to roll up your shirt sleeves and go to work."

THE END

ORGAN AND CHOIR QUESTIONS

(*Continued from Page 53*)

the continue piano study, or will the difference to touch hinder her progress to both?

H. W.—Wash.

Our recommendation would be the continuance of piano studies in addition to lessons on the Comsonata, looking eventually to the pipe organ. The legato touch normal in organ playing should actually improve the legato piano work and the independence in finger action required in piano work should in turn make for greater clearness in organ technic, so that each would really help the other. Any standard pipe organ method, such as The Organ by Stainer Gradual Materials for Pipe Organ, by Rogers or First Lessons on the Organ, by Nevin, could be used for the study of the Comsonata, making the few adaptations necessary to cover the difference in stop actions and the limited pedal keyboard and these studies could form a base for later pipe organ studies.

THE END

FROM "BASIN STREET" TO THE DIAMOND HORSESHOE

(Continued from Page 57)

for clowning. Best of all the show had the husky six-foot announcer doing delightfully irreverent take-offs on himself with such lines as "Greetings, mouse lovers. Tickets for tonight's concert have been at a premium and patrons who got in here did so by using pull—lots of pull. In fact this is the jerkiest audience we ever had."

Many honors have been bestowed on Milton J. Cross over the years. He has received awards from Philadelphia's famous Poor Richard Club, and from the American Academy of Arts and Letters, which gave him the first annual award ever to be made for good radio diction.

That diction which has had pools on educators placing him in a category with Franklin D. Roosevelt, Ethel Barrymore and Laurence Olivier, radio listeners find distinctive. Especially as he lavishly treats each syllable of an opera singer's or character's name, whether it be the Met's "Sahl-vah-tore-eh Bach-ah-looe-er" or "Rigoletto's" "Spahroh-loo-chee-ay"—so that no one will have any trouble in recognizing the fact that Sparafucile is being sung at this performance by Salvatore Baccaloni. Few will have any trouble either if it is safe to say in recognizing the voice which greets them on December 3rd to the opening Metropolitan Opera broadcast of the year Offenbach's "The Tales of Hoffman," a-that of Milton Cross.

With a cast, under Pierre Monteux's direction, that stars Lucine Amara, Roberta Peters, Rise Stevens, Richard Tucker and Martial Singher, "The Tales of Hoffmann" is only one of December's operatic features. NBC's Television Opera Theatre presents Puccini's "Madam Butterfly" with Elaine Malbin and Davis Cunningham on Sunday afternoon Dec. 4, in a virtually full-length production and its annual Christmas Day performances of Gian-Carlo Menotti's "Amahl and the Night Visitors" with Rosemary Kuhlmann, Leon Lishner, Andrew McKinley, William Aiken and little Bill Melver in their familiar roles.

Other special holiday programs include Maurice Chevalier on a revue over NBC-TV on Sunday, Dec. 4; the Sadler's Wells Ballet starring Margot Fonteyn and Michael Somes, in Tchaikovsky's "The Sleeping Beauty" over NBC-TV on Monday evening, Dec. 12; Victor Herbert's "Babes in Toyland" with Dennis Day, Jeannie Carson, Wally Cox and the Baird puppets in a repeat of last season's performance over NBC-TV on Saturday Dec. 24. Christmas Day itself will see the world premiere of a musical version over CBS-TV of Dickens' "Christmas Carol" with a book by Maxwell Anderson and score by Bernard Herrmann and starring Fredric March, Basil Rathbone and Ray Middleton while Percy Faith and his orchestra will give the first performance of an American work especially composed by him in a gala program on CBS-Radio's "Woolworth Hour."

With festive programs in mind ABC's "Voice of Firestone" has lined up for its Monday evening simultaneous mezzo-soprano Rise Stevens (Dec. 5) bass Jerome Hines (Dec. 12) soprano Eleanor Steber (Dec. 19), coloratura soprano Roberta Peters (Dec. 26) and NBC's "Telephone Hour," for its Monday evening broadcasts, violinist Isaac Stern (Dec. 5), soprano Renata Tebaldi (Dec. 12), mezzo-soprano Mildred Miller (Dec. 19) and pianist Leon Fleisher (Dec. 26). Meanwhile the NY Philharmonic-Symphony, for its part, presents in its Sunday afternoon broadcasts over CBS George Szell as guest conductor and Joseph Szigeti playing Mozart's Violin Concerto in G Major (K. 216) on Dec. 4, Leon Fleisher in Beethoven's Piano Concerto No. 2 in B-flat Major on Dec. 11, Arthur Grumiaux in the first New York performance of Paganini's Violin Concerto No. 4 on Dec. 18, Erica Morini in Tchaikovsky's Violin Concerto on December 25.

THE END

WORLD OF MUSIC

(Continued from Page 47)

Darius Milhaud's Symphony No. 6, commissioned by the Boston Symphony Orchestra for its 75th season, was broadcast over NBC on October 24 for the first time.

The Louisville Orchestra has been awarded an additional $100,000 to commission new works from composers. It is estimated that the Orchestra now has enough money available to continue the commissioning project for at least another three years. The orchestra will issue a new work once every other month and there will be fourteen commissions each year plus one opera and five student awards.

The Florida West Coast Symphony, of Sarasota, Florida, will open its seventh season this month, under conductor Alexander Bloch. A new, functionally designed symphony hall, to house the orchestra, is slated for an August erection in Sarasota.

RUSSIA'S TOP PIANIST

(*Continued from Page 12*)

He was born in Odessa in 1916 and began his studies at the age of five. He studied with professor Tkatch at the Odessa Conservatory and completed his work at the Master class of Moscow Conservatory with professor Neuhaus. For the past ten years he has been professor at the Moscow Conservatory.

"It is remarkable how Gilels name is known to the musician's world. I have been asked about him by people from Italy, Switzerland, England, and even Australia. Everyone is eager to know what has happened in this piano wizard since his visit to Brussels."

* * * *

We had the image of some massive shadowy giant thrown up as it were, glamorous on the horizon of musical accomplishment, we had the profile of a formidable talent, but precious little substance. Now, here at last, we were suddenly confronted by Emil Gregorevich Gilels in the flesh, at the age of thirty-nine. It was an opportunity that seemed almost embarrassingly convenient after so many long years of isolation and hear-say.

Gilels was seated on a couch in Eugene Ormandy's dressing room, backstage in the Academy of Music in Philadelphia, studiedly resisting the profusion of reporters, translators and solicitous Soviet attaches swirling around him. Chewing a large wad of gum between words he answered a barrage of unrelated questions with a kind of exasperated indifference. What was his favorite relaxation? Well watching soccer matches on television, as well as anything else. He muttered the answer with an unconcerned flick of his pudgy hands. Does he concertize throughout the Soviet Union? But naturally, he recently completed an extensive tour in the Ural mountains—here he rips off a string of unpronounceable towns beginning with Sverdlovsk—and will invade the Don basin soon after his return. On these tours he plays with local philharmonic societies wherever they happen to be organized along the route. Judging by his stocky build and bear like countenance, however, we suspected him capable of roughing it quite a bit as his brawny junkets around the circuit of far flung Soviet provinces. The ruggedness and immobility of his features intimated suppressed, almost violent power held in check by a disciplined mind, aloof from the casual curiosity of his interrogators.

During the past war among other things, Gilels played on the Leningrad front for the soldiers. It is reasonable to suppose that now, having won the Stalin Prize of 100 000 rubles (about $25,000) and being engaged in various routine projects in Moscow, Gilels finds a faith comfortable, if not in mind existence a good deal of the time while not on tour. On typical days, he arises early in the morning to play for his own benefit. Later his daughter Elyena joins in, practicing somewhere else in the house. Presently he departs for the offices of *Sovetskaya Muzyka* (Soviet Music) Russia's principal music journal, where he labors over editorial tasks. Next comes the inevitable teaching of students at the Moscow Conservatory and after dinner more likely than not, Gilels winds up playing chamber music with friends.

Eight hours after our interview with Gilels, we watched him come on stage in the Academy of Music to play Tchaikovsky's Concerto in B-flat minor with Ormandy and the Philadelphia Orchestra. The transition was remarkable. The rotund truculent Russian of the afternoon was suddenly transformed into a masterful pianist whose sole focus was on total absorption in the sonorous welter of the music. Approaching the concerto in the spirit of a protagonist, Gilels unleashed torrents of energy on the soaring melodies and rippling counterpoints of the first movement, now blending each, now struggling against the swell of orchestral resources. We beheld the master of a ferocious, wildly-triumphant power-powering bravura style, the like of which have rarely been seen since the passing of Franz Liszt.

Brilliant pyrotechnics, of course, were not the limit of M. Gilels' ability. Along with dazzling double octaves of hurricane speed, which belong in a power of execution to a few pianists like Horowitz and Simon Barere, Gilels elicited melody of a warm, incredibly tender delineation shaping it, so to speak, with emotional *imagkent*. Rapid arabesques their tones the hue and clarity of limpid pearls, sparkled down the keyboard, flickering off to pianissimo at the bottom. In the slow movement every note in the slight accompanying figures for piano was a tender morsel important in its own right against the orchestral cantilena. The last movement was a balance between thunder and light as Gilels romped towards the closing measures.

Here was a magnificent technique wedded to great emotional power. Gilels' performance was, to say the least, sensational. The gruff Russian had overwhelmed his audience with sheer musicality and they showered him in return with almost delirious ovations. The stories about him had come true over night, and we can only add what was said of Emil Gilels by Victor Seroff back in 1939: "He has to be heard to be believed."

J. B. F.

THE END

Index of ETUDE for 1955

Christmas at the Piano

Christmas carols for children and adults to play and sing

CHRISTMAS CAROLS for PIANO DUET

Arranged by Ada Richter

Children love to enter into the spirit of Christmas with piano duets. For holiday concerts, duets double the fun. In this popular Ada Richter collection, an even dozen traditional carols are arranged for grades 1½ to 2. As the register is singable, the book may be used for accompaniment. $.75

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With Hammond Organ Registration

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Arranged by Ada Richter

Jolly Old Saint Nicholas, "O Holy Night," "Jingle Bells" and O Christmas Tree" are some of the favorites from this book of 51 diversified carols for beginners. Children in grade 1½ will find it easy to master both words and music. $.50

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Tschaikowsky *Richter*

The delightful Christmas travels of "Nutcracker" the puppet come alive in music and story for second to third grade players. Children love the simplified piano excerpts and delight in the clever illustrations which they may color. (Teachers appreciate the author's "Suggestions for Recital Use.") $.85

FORTY CHRISTMAS CAROLS

Arr. by Norwood Hinkle

Players will find this book delightful inside and out. The cover design creates an ideal atmosphere for playing and singing. Among the 40 selections over half are less familiar, Old World carols not usually found in collections of this sort. All are adapted and translated for adult entertainment. Grade 2. $.50

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